

IN THIS ISSUE:—"CHOPIN REVISITS MAJORCA"

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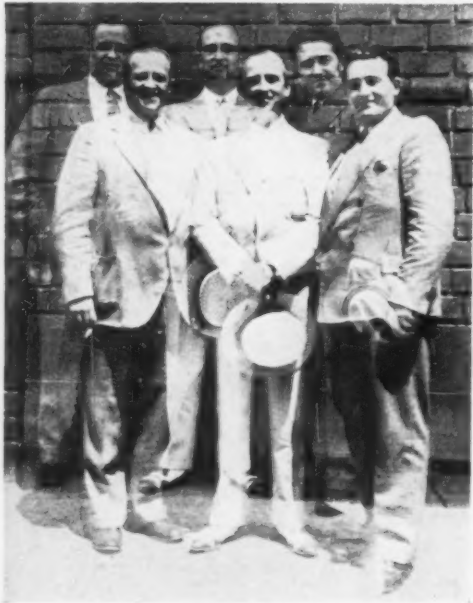


Gabor Eder photo

**RITA ORVILLE**

Soprano

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**THREE TENORS AND THEIR SPIRITS.**  
When Paul Althouse, Ralph Errolle and Pasquale Ferrera had their picture taken together to show that there were no hard feelings over the success of each during Cleveland's opera week, they apparently didn't know that they were not alone. A double exposure shows their "spirits."



**ETHEL BARTLETT AND RAE ROBERTSON,**  
noted English two-piano artists, photographed at the recent Anglo-American Music Conference at Lausanne. Miss Bartlett and Mr. Robertson are shown in the gardens of the Palace Hotel, where they stayed and where all the musical events of the conference took place.



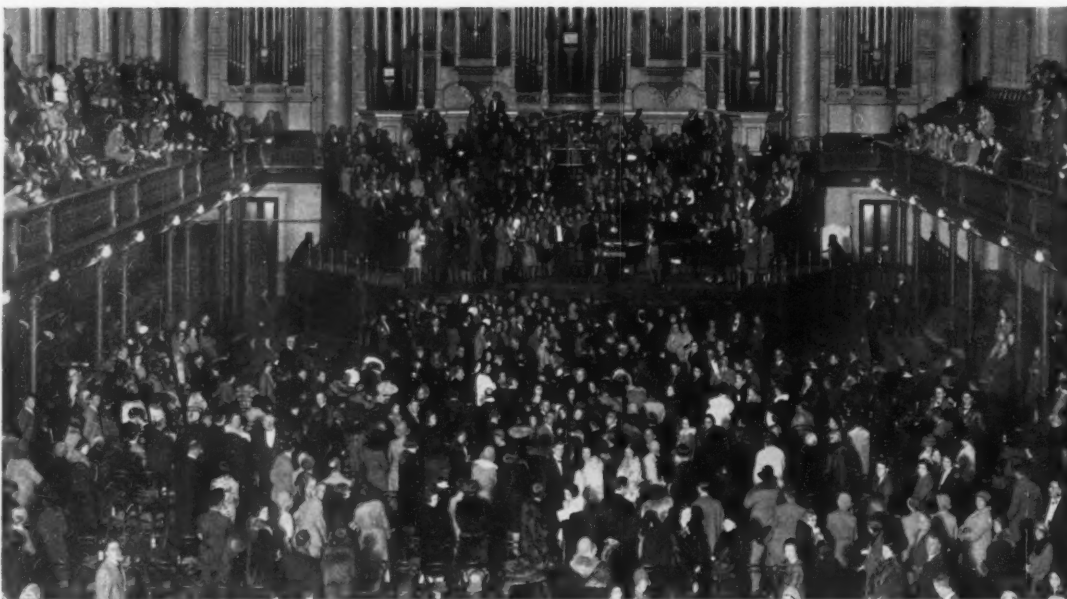
**HARRIET VAN EMDEN (CENTER)**  
and a group of her students on the grounds of her studio at Camden, Me. Josef Rubanoff (accompanist), Paceli Diamond, Miss van Emden, Irene Singer, Margaret Codd and, seated in front, Kathryn Dean.



**OTTOKAR SEVCIK,**  
renowned violin pedagogue, who will be a guest teacher for the 1931-1932 season with the National Associated Studios of Music, Boston and New York. Mr. Sevcik is a Hungarian by birth. He has served as Concertmeister of the Mozarteum in Salzburg, as professor of violin at the Imperial Russian Music School in Kiev, and as principal teacher of violin at the Prague Conservatory. Artists who have studied or coached with him include Zlatko Balokovic, Marie Hall, Erika Morini, Hugo Kortschak, Wieniawski, Wilhelmj and Zimbalist.



**ADA SODER-HUECK,**  
New York vocal teacher and coach, photographed on the boardwalk of North Asbury Park, N. J.



**WHEN MISCHA LEVITZKI PLAYED ENCORES LASTING FOR AN HOUR AND TEN MINUTES—AT HIS EIGHTH AND FINAL CONCERT IN SYDNEY, AUSTRALIA**

Bigger audiences and smaller box office receipts than ever before characterize Australian concert halls, reports Mischa Levitzki who has just returned to New York following a four months' tour of Australia, New Zealand and Honolulu. Concert hall prices have fallen sharply, Levitzki states. Seven shillings is the top price for reserved seats but most of the seats are unreserved and go for three shillings. Hundreds wait in line for hours to get these cheap seats. A visiting artist can usually be sure of a capacity audience, but the box office returns are less inspiring. "Out of a population of 1,200,000 inhabitants in Sydney, 400,000 are being fed in soup kitchens," he says. "Naturally this indicates that there is little money available for concerts. However, Australians are a gay, pleasure loving people, and if they have a shilling they think first of entertainment and later of food. They would rather skimp on meals than miss a horse race or a musical comedy or a concert. A fortunate weakness from the point of view of a visiting artist." Levitzki will remain in New York City for only a few weeks, sailing the latter part of September for Europe, where he will play with the Paris Symphony Orchestra under Monteux and with the Budapest Philharmonic Orchestra under Dohnanyi in addition to giving a large number of recitals. His American tour will begin January 5.



**EDA KROITZSCH,**  
who gave a successful concert at Ocean Grove, N. J., on July 11, regarding which one of the local papers commented: "Mme. Kroitssch was given well warranted applause, particularly after her two German groups. Excellent diction, sweetness of tone, and a pleasing personality may be credited to Mme. Kroitssch."



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## 115,000 Enthusiastic Chicagoans Fill Huge Stadium to Capacity at Gigantic Music Festival

**Greatest Music Audience of All Time Listens to Fine Program—Crowd Begins to Assemble at Three in the Afternoon—Sousa Directs Band of 2,200—6,000 Singers Participate—Hilda Burke and Giacomo Rimini the Soloists**

CHICAGO.—The second annual Chicagoland music festival, sponsored by the Chicago Tribune, was opened in the Soldiers' Field stadium on August 22 before the greatest audience ever assembled to hear a concert.

Chicago's ringing answer to the pessimists who deplore the slump in the music world, was to pack 115,000 applauding and cheering people into the vast amphitheater. Standing room in the arena was utilized to take care of the crowd which poured into the stadium from three o'clock in the afternoon until the concert began.

New methods of amplification, installed under the supervision of Henry Mau, chief electrician of the Tribune, enabled the huge crowd to hear even the delicate nuances of word and tone, by choruses and soloists a half mile away and to respond to the comments of Phil Maxwell, master of ceremonies. The artistic pleasure combined with the holiday mood of the audience gave the occasion special significance—and, perhaps, pointing attention to a newer type of program to hold the interest of future American concert attendants.

In the band stand there were 2200 players led by the newly established Chicago Band under the direction of Victor Gabel. These all joined forces when directed by John Philip Sousa, famed march king. Sousa was the individual hero of the festival. Carried from his box to the concert platform around the arena in an automobile he was greeted by wave upon wave of applause from the vast crowds.

Twenty-seven choruses of many nationalities, comprising six thousand singers, sang the Festival March from Tannhauser and the Hallelujah Chorus of Handel's Messiah. Fifteen hundred negro singers gave a thrilling and mysteriously beautiful performance of their own spirituals. And for a spectacular touch to the evening's entertainment, fourteen hundred members of drum and bugle corps of American Legion posts and schools, in gorgeous multi-colored uniforms filled the greensward of the arena with fascinating and complicated evolutions. This followed a tripping of the colors by groups of young women in national costumes.

One of the outstanding surprises was the playing of the band composed of Chicago High School students, conducted by Oscar Anderson. They gave the Il Guarany Overture with flair and finish.

Giacomo Rimini, popular baritone from the Chicago Civic Opera, brought thunders of applause with a stunning performance of the Toreador Song from Carmen. The Festival March and Hallelujah Chorus gave the

massed chorus the chance for some magnificent work under Nobel Cain's baton.

Prize-winning choruses and bands from neighboring cities and towns, chosen in contests conducted in the previous weeks of preparation, made splendid contributions to the artistic aspects of the program and the

## Virginia's First Sacred Music Festival Arouses Great Interest

**To Be Established as a Permanent Yearly Attraction—Harrison Christian the Featured Soloist, and Dr. J. F. Williamson Directs Massed Choirs—Impressive Performance Closes Unusual Event**

MASSANETTA SPRINGS, VA.—The first Sacred Music Festival ever held in Virginia came to a thrilling climax when one thousand singers marched to Vesper Hill, while singing Onward, Christian Soldiers, just as the setting sun filled the sky with exquisite hues of color. An audience of 5,000 covered the slopes behind the hotel at Massanetta Springs to hear the program these singers gave under the direction of Dr. John Finley Williamson, director of the Westminster Choir School of Ithaca, N. Y.

This two-day festival began with contests for boys and girls' solos and choruses, adult solos, quartets, hymn playing and choruses. The feature of the first evening was a concert by Harrison Christian, baritone, who was enthusiastically received by a large audience. Mr. Christian's program appealed to an audience of mixed tastes, as it ranged from the recitative from Handel's Julius Caesar and the Prologue from Pagliacci to Old Mother Hubbard, the Song of the Flea, and Negro Spirituals. Harrison Christian is a sincere singer with a magnetic personality which immediately attracts his audience, while his voice delights them.

The second day of the Festival again featured contests for adult choirs following an address by Dr. Williamson on sacred music. In stressing the place of music in the church service, Dr. Williamson said: "Singing is the most important part of the service, especially congregational singing of the hymns. Music is the thought that comes from God through the souls of men to the souls of men." During the afternoon orchestra and

evening closed in a triple climax—Tschai-kowsky's 1812 Overture (with fireworks)—Sousa conducting his famous Stars and Stripes Forever and the glorious voice of Hilda Burke, soprano of the Chicago Civic Opera, soaring over the audience in The Star Spangled Banner.

The spectacle of this Chicagoland Music Festival, the stimulation in music-interest of 115,000 people, made August 22 a memorable day in this year of depression. It made history for Chicago and its surrounding states. Chicago's claim to attention as one of America's music centers is justified.

The honors and medals awarded the prize-winning choruses and bands and drum corps follow:

### CHORUSES

Male—Swiss Male Chorus of Berne, Ind., first; auspices Chamber of Commerce and two Berne semi-weekly newspapers. Meistersingers' Guild, Two Rivers, Wis., auspices Two Rivers Reporter, second.

Female—Laporte Business Girls' Chorus, Laporte, Ind., auspices Laporte Herald—  
(Continued on page 14)

Cammargo Society. The scenario, founded on illustrations by William Blake for the Book of Job, is by Geoffrey Keynes, and Mr. Shawn is responsible for the choreography.

The masque is in eight scenes and an epilogue, and proved highly impressive and easy to follow. Ted Shawn, an evil green skinned Satan, gave a magnificent and powerful performance.  
(Continued on page 28)

## Ravinia's Twentieth Opera Season Ends

**Peter Ibbetson Proves Most Popular Offering, Six Performances Being Given—Thirty-five Operas Presented This Summer—Final Week a Succession of Gala Nights**

SUNDAY CONCERT, AUGUST 23

RAVINIA.—The last nine days of the Ravinia opera and concert season was a succession of gala nights. The Swedish concert on Sunday afternoon can well be placed in the front in the success of the week. Eric DeLamarter conducted the Chicago Symphony Orchestra and Julia Claussen was the soloist, singing selections by Swedish composers. This concert was the last of National Concerts for this year, and was played in honor of the Swedish National Society of Chicago. The speaker of the day was the Hon. John A. Swanson, State's Attorney of Cook County.

The program was made up of the Alfvén Symphony No. 3, Midsummer Wake of the same composer, Grieg's overture In Autumn, and Heart Wounds. Mme. Claussen's selections comprised numbers by Peterson-Berger and Emil Sjogren. After the address by Mr. Swanson, other soloists appeared, including Bruno Esbjorn, violinist, and Anita Arno, who had the support of Edwin Karhu at the piano.

MAROUF, AUGUST 23 (EVENING)

With Yvonne Gall and Mario Chamlee in the leads, Rabaud's opera of Arabian Nights was given for the last time before a delighted audience.

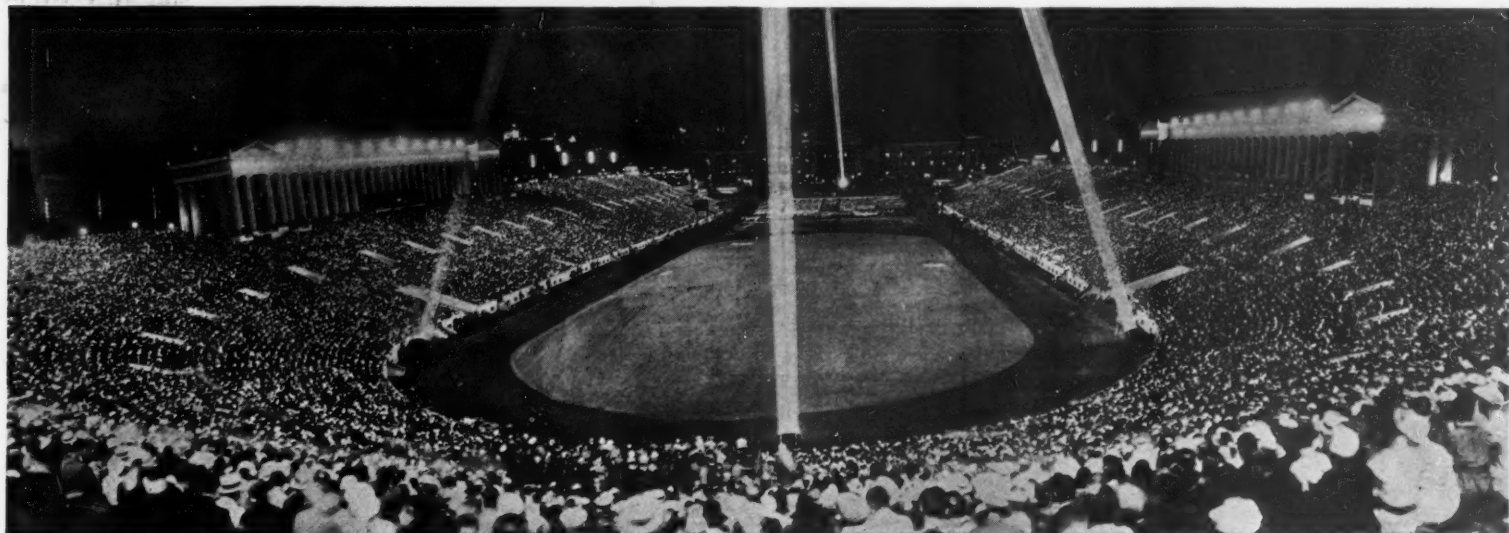
DOUBLE BILL, AUGUST 24

The Secret of Suzanne and La Vida Breve presented Lucrezia Bori in two roles in which she has endeared herself with Ravinia audiences throughout the season. The star was well supported in the Wolf-Ferrari opera by Chamlee and Windheim and in La Vida by Ina Bourskaya and Marek Windheim. In the de Falla opera, Ruth Page and Blake Scott shared honors with the diva.

THAIS, AUGUST 25

Massenet's Thais was placed at the close of the season in the repertory because of Yvonne Gall, who found in the part another opportunity to display her mastery of the French role. The opera which had only one hearing this season may have aged since we first heard it at the Manhattan in New York, with Mary Garden, Maurice Renaud and Charles Dalmores in the cast. At Ravinia Mme. Gall had for support Danise as

(Continued on page 15)



Chicago Tribune photo

AUDIENCE OF 115,000 CHICAGOANS ENJOYING THE MUSIC FESTIVAL SPONSORED BY THE CHICAGO TRIBUNE

THE story of the growth of English musical and vocal art presents one of the most interesting and bitter struggles in musical history. Interesting because the English language is not musical, and the people, not possessing an open, expansive, musical temperament, had to learn through study what to the Italians came as a natural gift. This acquisition was made the more difficult by the constant harangue of the Puritan sect, who raised seri-

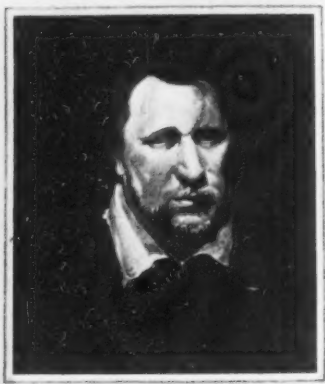
# THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

## CHAPTER X

### Early English Musical-Dramatic Entertainments

[The first chapter of this interesting series was published on July 4.—The Editor.]



BEN JONSON.

the celebrated poet, whose greatest works were masques written to be set to music.

ous opposition to the cultivation of all the arts, making no distinction between the noble and trivial. Too general an opposition and a confounding of the nature of art has generally had the result of the survival of the grosser form and the annihilation of the finer.

At the time of Queen Elizabeth we find, in England, that masques were the chief diversion of the noble classes. They were composed of songs, dialogues between grotesque characters, and a kind of ballet in which the ladies and gentlemen of the court took part. The songs of these masques were Madrigals, sung usually by the choir boys of Westminster Abbey. Later the finest Italian singers were called to the English court and an excellent standard set. French dancing masters taught the necessary graces for dancing and pantomime, but we hear of no Italian singing method until a much later date.

The music drama was not introduced into

England full formed, as it was in Germany and France, but was gradually evolved from the early masque by English composers. This superiority of the masques in England over those of other countries, before it can be truly called melodrama, was made possible, not by the merits of musical composers, but rather by the greatness of the poets of that era—all of whom wrote dramas in masque form. Ben Jonson, Shakespeare,



HANDEL.

famous for his noble oratorios, but who in his day was more celebrated as opera impresario and composer. He composed over fifty Italian operas. Many of his operatic themes have since been revised and set to English words of a religious nature. The music of *Holy, Holy, Holy, Lord God Almighty*, originally was the air of *Rodelinda*, *Dove sei Amato Ben?*

Beaumont, Fletcher, Shirley, Dryden and Milton, all wrote some of their greatest poems to be set to music for the masques, and at a later period the melodrama. Of these, Ben Jonson wrote the greatest number, the creation of his pieces extending over a period of thirty years, and containing many gems of poetry.

Shakespeare used musical intervals continually, and his *Tempest* can almost be called a music drama. The music for these dramas and semi-dramas was decidedly French in character, the airs being ballads, whose style was copied from popular French airs.

As noble as were the poets and as beautiful the verses, the English, however, were far from considering their musical entertainment in a serious light. Borrowing French frivolity, along with the French music, they forgot French delicacy, and we have every reason to believe that this "splendid and graceful entertainment of the court" was more often the occasion for boisterous rivalry. The Puritans had reason to find fault with the early musical entertainment.

A very strange account is told of happenings at a masque at the court of King James, upon the occasion of a visit from the King of Denmark. A grand feast was planned, to be followed by a masque called the *Queen of Sheba*, in which the King of Denmark played the part of Solomon. Having drunk generously of wine, the unfortunate Queen of Sheba, in presenting his Majesty with gifts, tripped and, upsetting her baskets, laden with gifts, spilled all sorts of good things, such as jellies, jams, cream, etc., upon herself and the King. Forgiving her, his Danish Majesty wished to dance with the Queen of Sheba, but fell down and had to be car-

ried off to an inner chamber, where he was laid on a bed of state. The entertainment went on, but most of the performers went backwards or fell down—"wine did so occupy their upper chambers."

Henriette Maria was particularly fond of musical dramatic entertainments, and was continually playing, singing and dancing in one. She gave such expensive masques, and so encouraged entertainments, that she began to be severely criticized by the Puritans, who, seeing the corruption among the nobility, blamed it upon the musical entertainments. There were, by this time, many theaters, both dramatic and musical, which were open to the public. Only male actors performed, however, and so vulgar was some of the subject matter that ladies, who were courageous enough to attend the theater, went masked.

A certain Prynne wrote a book against music in any form except psalm singing. He declared that "cymbals and dulcimers were instruments of fraud; pipes and flutes to be abandoned from a sober feast; chromatic harmonies left to drunkenness and to whorish music crowned with flowers." That "stage songs were unlawful, amorous, obscene and lust-provoking. The woman who sang in the dance was possessed of the devil" . . . etc.

The queen, being notoriously fond of the masques, Prynne was brought to trial and sentenced to burn his book, lose both his ears, fined and imprisoned for life.

A little later, however, under the Commonwealth in 1647, Oliver Cromwell prohibited all theatrical representations, musical



ELIZABETH BILLINGTON (1765-1818), called the "Lovely Billington," idol of both England and Italy and much talked about because of her romantic difficulties with the King of Naples.

and otherwise, and for a period of ten years all entertainments ceased.

In 1656, Sir William Davenant very cleverly gained permission to introduce an exhibition called "An Entertainment in Declamation and Music, after the manner of the Ancients." Fame of the inventors of the Italian music drama had reached England, and it was imagined that this was an Italian opera. Cromwell, for this reason, permitted it to be played, saying that being in an unknown tongue it could not possibly corrupt the people's morals. However, it had nothing to do with Florentine music drama, but was rather a dialogue between Diogenes and Aristophanes upon the merits of music pro and con, in which, in a thinly veiled way, he ridiculed the puritanical ideas about music. Following this dialogue, French music was played and sung.

Davenant followed with another work

called *The Siege of Rhodes*. This can be called the first English opera, for it showed clearly a knowledge of the Italian music drama, and to some measure followed ideas of dramatic expression. Operas followed until two theaters were opened expressly for their production. Drury-lane, which was the King's theater, and in Lincoln-Inn-Fields, which was the Duke's theater. The rivalry between these two theaters was later the cause of one of the famous musical feuds in history between Handel and Porpora.

In these early operas women for the first



Handel's Chorus-singer  
Zeichnung von William Hogarth

### HANDEL'S CHORUS SINGERS.

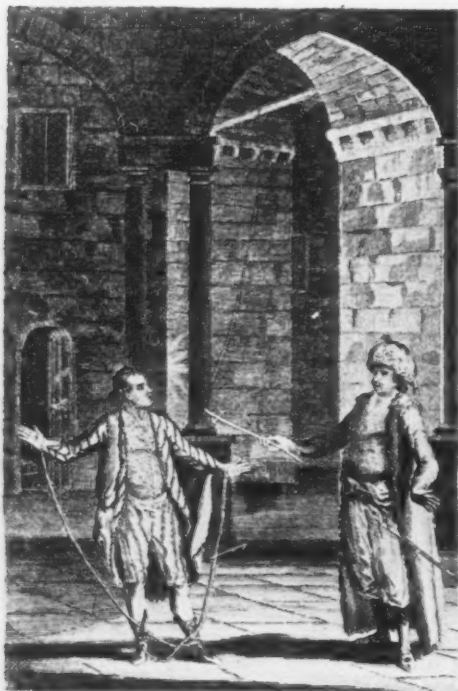
Handel's choruses were noted for the severe training they were forced to undergo. He was nicknamed the "Old Bear."

time began to appear as actors and singers, it having been thought immodest and unbecoming in more puritanical days.

After Davenant, Mathew Lock was appointed composer to the King. His operas, as were Davenant's, are all English, but still modelled after the French School. In a preface to one, he gives a discussion of the music of his day (1675). He begins by explaining the word "opera" as being a word borrowed from the Italians who used it to distinguish their serious works from their comedies. In comedies a short plot was given and the comedians allowed to act extempore. The opera, however, used great consideration, industry and pains for splendid scenes and stage machines to illustrate a large design; music was composed with great art to accompany the subject. He allowed all sorts of music to be used, however, ballad counterpoint, recitative, fugue, canon and chromatic.

In practice, Lock adopted the easy method of having dialogue delivered in ordinary

(Continued on page 12)



MR. SAVIGNY, and MR. CLARK, in the Characters of SELIM, and OTHMAN, in BARBAROSSA.

SCENE FROM EARLY ITALIAN OPERA in England under Handel: Mr. Savigny and Mr. Clark, in the characters of Selim and Othman in *Barbarossa*. It is to Handel that England owes the death of the English opera School. Early in the eighteenth century he introduced Italian opera and singers into England, making them so popular that opera in English was soon forgotten.



HENRY PURCELL.

known chiefly for his church music, but who excelled as an opera composer, outranking all others in his union of the music with the English words. His music was declared by Dr. Burney to have excelled Handel's as an original poem excels translation.



NINETY years after the event, Majorca, sunny capital of the Balearic Islands, realized that it had "entertained an angel unaware." The angel was Frederic Chopin; and the event a few painful months he spent with Georges Sand at Valldemosa. Here the ill-fated couple had hoped to prolong their tragic love affair and to combat the musician's mortal illness. Unsuccessful in these two endeavors their only compensation was achievement, and Chopin composed many of his best known works in the damp cell of a Majorcan monastery. Though the compositions have been preserved and praised by the whole world the unhappy circumstances of their creation were ignored even by the people who witnessed them.

But if late in coming, Majorca's tribute is sincere and established for all time. On the thirtieth of July, 1930, the Pro-Chopin Committee of Majorca was founded, its musical activities defined, its program outlined. Joan M. Thomas, organizer of the committee, said in his inaugural address: "We lay the corner-stone of an edifice which can easily become monumental. Lovers of music, lovers of Chopin, and lovers of Majorca accompany us."

According to its constitution, as published in the society's journal, Philharmonia, the object in view is: "exclusively artistic though sufficiently comprehensive to include all aspects musical, historical and bibliographical in relation to the visit of Frederic Chopin to Majorca."

By May 16th, 1931, the young society showed all signs of flourishing, and the first Chopin Festival was held. It began in the concert hall of Palma, flowered hilariously in the bull-ring of that city, and ended fitly and solemnly in Valldemosa.

The fete was conducted by Spain's best known musician, Pablo Casals. The musical elite of Spain, and indeed of Europe, were represented by such musicians as Alexandre Tansman, Lamote de Grignon, Ernesto Halffter, and the Majorcan, Baltasar Samper. The Pablo Casals Orchestra, the pianists Mieczko Horszowski, Alicia Halffter and Gilbert Camins, the singer Mercedes Plantado, and above all the cellist-conductor Pablo Casals united to present a program worthy of the composer it commemorated and more than gratifying to the public.

On Saturday afternoon, at six, the new Sala Born opened its doors to enthusiastic visitors and eager Majorcans, the grandsons of an uncomprehending generation. The first gathering, if small, was distinguished. Cut-aways and Paris modes were de rigueur. The sober Majorcans, newly republican, nodded approval at the opening speech of the Civil Governor. Poland and Chopin were extolled in further speeches. The initial program of the series ended with a song recital by Mercedes Plantado, featuring works of Chopin, Lamote de Grignon, and Samper.

At the evening concert the audience was larger, more enthusiastic and equally distinguished. The house was packed to capacity. Casals and Samper were greeted with ovations. Particularly appropriate were the renditions of Chopin's Ballade in F minor, composed at Valldemosa, and arranged for orchestra by Lamote de Grignon; likewise Samper's Cançons i Danses de l'Illa de Mallorca, conducted by the composer. Through out the program of this concert, and indeed of the entire festival, the Spanish note, together with the Chopin tradition prevailed. Such works as Halffter's Sonatina (a ballet composed for the dancer "La Argentina") and De Grignon's Quatre Chansons Populaires Espagnoles speak of Spain in unmistakable rhythms, by tambourine and castanet, in the inevitable final flourish.

On Sunday Majorca's smiling skies looked down upon an extraordinary scene. The Palma bull-ring, field of inhuman battle, yielded its prerogatives to the music that "hath charms to soothe the savage breast."

Early in the afternoon donkeys were being hitched to carts, gigs were shined to

## CHOPIN REVISITS MAJORCA

sparkle, and covered buggies—Palma's most popular vehicles—lined the streets. Antonio's hair was plastered to his unwilling cranium, and Maria's pigtailed plaited to a crisp. Automobiles carried the wealthy visitors, tram-cars were packed with citizenry, and carriages brought the conservative homesteaders to the scene of events.

What was it they were going to see—a bull-fight? a revolution? It didn't matter, so long as nobody missed the fun. What an audience! They were stilled by Beethoven, set tapping by de Falla, reduced almost to tears by the Chopin Concerto.

Monday the scene shifted to Valldemosa. A smaller but no less responsive audience squeezed into the narrow cloisters of the six hundred year old Carthusian monastery, where Chopin's portrait hung above an impromptu platform. When quiet at last descended upon the waiting group Pablo Casals ascended the platform. With his accompanist he played the Chopin Sonata in B flat minor, awakening in those ancient cloisters immortal memories.

Mieczko Horszowski followed, with a group of Preludes, some of which had been composed in the little cell not three feet away, by his unforgettable compatriot.

The miracle of sunset turned the sky to crimson, awakened the clouds to a glory of gold. From the little Court of Myrtils, that the cloisters surround, the fragrance of roses and syringa floated on the air; and through this magic a deeper enchantment penetrated—Casals' Hommage a Chopin.

Could those melodies have drifted back into time instead of space, they would have found no more astonished listener than their creator. The monastery at Valldemosa had housed an unhappy and ill-received family, and among them the most unjustly suffering was Chopin. Driven from place to place ever since their arrival in Palma, November 7, 1838, the little group, consisting of Georges Sand, her two children, Chopin, and a maid had come to this refuge in desperation. The irregular relationship between composer and authoress, together with Chopin's dreaded

disease—tuberculosis—had caused their expulsion from almost every possible shelter. They spent a month at the villa "Son Vent," near Palma, only to meet with the same inhospitality on the same heartless plea of contagion.

Finally the Carthusian monastery, high in the mountains near the famous Miramar Coast, offered a haven, so the indomitable authoress installed her brood of young and ailing within its walls.

Originally a Moorish castle, the Cartuja was chartered for a monastery in 1399. Here thirteen monks (contrary to the usual rule of twelve) had lived in complete silence, and died

only to inhabit unnamed graves, into which their bodies were lowered in the dead of night. In 1835 the monks were driven from the Cartuja by a government edict.

For scenery and romantic associations the retreat had no rivals, but it was damp and barren of homely comforts. Only a mule path, frequently flooded by mountain streams, approached it. The family bought from a former owner the furnishings of the apartments they were about to occupy—trestle beds, high-backed rush-seated monk's chairs, a few sheepskins. They rented a miserable little Majorcan piano (replaced twenty days before their departure by a Pleyel from Paris) and settled to remain for fifty-six days.

Majorca's skies caress, Majorca's shores beckon—in summer—but from November to February she suffers beneath torrents of rain and bounding streams. Her mountain tops are whipped by wildest winds, her cliffs beat upon by mad waves. Such a winter was that of 1838. Yet the very severity was tinged with beauty and of it all Georges Sand wrote, in her account of the journey, Un Hiver a Majorque: "what lovely effects of light may we see when the slanting rays shine through the great fissures in the rocks, and, gleaming between the ribs of the mountains, trace their heraldry of gold and purple upon the neighboring slopes. At times, our cypresses, that rear their gloomy spires

*THIS interesting anonymous article was received by THE MUSICAL COURIER from Europe, but the sender neglected to sign the manuscript, and the letter accompanying it has been lost. THE MUSICAL COURIER would be glad to receive a communication from the writer of Chopin Revisits Majorca in order to establish its authorship.—The Editor.*

from below, bathed their pinnacles in the glow of gold; the clusters of dates upon our palms resembled rubies, while a vast line of shadow divided the valley obliquely into two regions, the one flooded in a luminous glow, as of summer, the other in the cold azure shade of a landscape in winter."

They enjoyed complete solitude, for the inaccessibility of the monastery and the hostility of the natives (shocked not only by the relations between Georges Sand and Chopin but also by their attitude toward the church) ostracized them from human society. Carthusian silence closed in upon them; only the haunting notes of Chopin's piano broke that unnatural tranquillity.

The complete absence of medical advice was their further trial. No medicines could be bought of the three "specialists" that they consulted, and of their conclusions Chopin wrote humorously to his friend Fontana: "The first said that I was going to die; the second that I was dying; and the third that I was already dead."

They could hardly obtain food, because of the public opinion against them. The natives asked enormous prices for the lowliest of vegetables, and thus, said Georges Sand, "discovered a means to avenge the glory of God, which was by no means Christianlike."

Chopin was morbidly affected both in mind and health by his sojourn in Valldemosa.

"Imagine me here," he wrote to Fontana, "between the sea and the mountains, in an abandoned monastery, in a cell whose doors are larger than those of a coach-house in Paris. Fancy me—without white gloves, my hair uncurled, pale as usual. My cell is shaped like an immense coffin; the vaults are covered with dust; the little window opens on a few orange trees, palms and cypresses. Facing the window, under a rose-opening of Moorish design, is my bed. The works of Bach, my manuscripts, notes and other papers—behold my total possessions! A perfect calm; one may shout at the top of one's voice, and no one will hear. In a word, it is a very queer place from which I write you."

Georges Sand cites many incidents indicative of his state of psychological unrest. He was oppressed by the cold, terribly frightened by the storms, victimized by loneliness. One day, she tells, she and her daughter, Solange, had to make a trip to Palma. On the return journey a fearful storm broke, deluging the roads, so that they were compelled to return the rest of the way on foot. They arrived at the monastery late at night. "We hurried on, knowing what anxiety our invalid must be suffering. Truly, his distress had been great, but he had settled his mind to a kind of tranquil despair, and, all in tears, he was playing his exquisite prelude. Seeing us enter, he rose with a cry, then exclaimed, in a strange tone of voice 'Ah, I knew that you were dead!'" During their absence he had composed the "Raindrop Prelude," in D flat minor.

The only pastime of the family was work. Georges Sand wrote, Maurice sketched, and here, despite bad weather, wretched health, fantastic fears, hostile natives and homesickness, Chopin composed the following works: (according to Bartomeu Ferrà, in Chopin and Georges Sand) Second Ballade in F major, Op. 38; the third Scherzo, in F sharp minor, Op. 39; two Polonaises, in G major and G minor, Op. 40; the Mazurka in E flat minor, Op. 41, No. 2. And, it is probable that he began work on the Sonata, in B flat minor, and the two Nocturnes, Op. 37, and that he completed many of the Preludes at the Cartuja.

But the pall that had followed upon their arrival never altogether lifted from their visit to Majorca. It was a trying period and on the thirteenth of February, 1839, the small group set sail for Barcelona, leaving Majorca's unfriendly shores for a more hospitable and beloved land.

Today the Cartuja withstands a change of order. The monks remain exiled from its cloisters; a new and unimpressive chapel

(Continued on page 24)



Valldemosa



View from Chopin's Cell, Overlooking the Plains of Palma.



"The Little Garden Flourishes Under More Sentimental Care."

## CELEBRATING AN OUTSTANDING ACHIEVEMENT



DINNER TENDERED BY THE COLUMBIA CONCERTS CORPORATION TO COMMUNITY CONCERTS SERVICE in celebration of the adoption of the Community Concert plan by eighty-two new cities since January 1, 1931. The affair was held at the Park Central Hotel, New York, August 27. Around the table, left to right, are: H. K. Hooks, Jr., Sofia Pimsleur, Leonard Vaught, Katherine Whetham, Lewis Biggs, Flora Bauer, Jack Adams, Elizabeth Hancock, F. W. Haensel, Mrs. Ward French, Dorothea Fitch; Robert Ferguson and Arnold Lovejoy (standing); Ward French, general manager, and F. C. Schang, Lawrence Evans; Arthur Wisner, Calvin Franklin, and Sigmund Sparth (standing); J. E. Stover, C. V. Stout, Marcha Kroupa, Helen Knox Spain, Louisa Peat, Ruth O'Neill, Walter Kramer, Helen Hollander, Edward Merrill, Frank Johnson, Lyra Ferguson, Vernon Sheldon and Flora Walker.

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## National Song Festival Plans Announced

Hon. Alanson B. Houghton Made  
 Honorary President—U. S.  
 Navy Band and 4,000 Sing-  
 ers to Take Part

At a meeting of the executive committee of the Northeastern Singing Federation, Dr. G. E. Seyfarth proposed A. B. Houghton, former U. S. Ambassador to Great Britain and Germany, as honorary president for the twenty-eighth National Song Festival to be held at the new Auditorium at Atlantic City, N. J., on September 12 and 13, 1931.

A mass chorus of about 4,000 well trained voices will sing American and German songs assisted by the United States Navy Band under the able leadership of Lieut. Chas. Benter. The chorus is composed of singers from all parts of the Northeastern States, the main contingent being formed by the United Singers of New York, Brooklyn, Bronx, Queens County, Hudson County, Newark, Philadelphia, Baltimore, Washington, Bridgeport and Scranton.

Besides the regular concerts there will be competitive singing of the various city federations as well as the individual societies. The concerts will be conducted by H. Froehlich of Brooklyn and E. Steinbach of New York.

One of the most outstanding features, will be the participation of the U. S. Navy Band. This well known band is heralded as one of the great military bands of the world and has had its status established by a special act of Congress as one of the distinctively national bands of the United States. Lieut. Benter today is ranked with the famous bandmasters and is the youngest among them, being only in his thirty-sixth year. He is not only an able leader and a brilliant musician, but is a composer. One of the best known of his compositions is the Lure of Alaska, a march which he wrote following the Alaskan tour and dedi-

cated to the memory of President Harding. He has under his direction a splendid military band enabling him to present concert programs that are varied and balanced.

The cooperation of the Northeastern Singers and the U. S. Navy Band should produce noteworthy results for the various Singing Societies have rehearsed their songs for the past nine months. In addition the organ of the Big Atlantic City Convention Hall will be played by the eminent New York organist, Dr. Peter Boergermann.

## Musicians' School Included in Plans for Radio City

Wide Cultural Program Being  
 Arranged—International Music  
 Hall, Ready in October, 1932,  
 to Seat 6,000 Persons.

John D. Rockefeller, Jr., and his associates in the \$250,000,000 Radio City project have announced plans for its development as a civic and cultural center. This center will include the establishment of a large training school for promising young musicians and other entertainers, and a forum which will be one of the largest of its kind for the dissemination of information about political and civic matters. A system similar to that inaugurated at the Town Hall, but on a magnified scale, will be used for public meetings with lectures, debates, and open discussions on government, international relations and economics, conducted by leaders in each field.

In music and vaudeville training, an institution modeled after the Juilliard Graduate School is contemplated to provide instruction on free scholarships, or at a nominal rate, by celebrated musicians and teachers.

It has been reported that the building of a cultural center has been one of Mr. Rockefeller's chief aims in connection with the broadcasting and amusement development. And, it is understood, that S. L. Rothafel, better known as "Roxy," will direct the theatrical enterprise in the development. This training school will be under his general direction and will accommodate hundreds of pupils, many of these having an opportunity to make their stage debuts in the Radio City theaters, particularly in the ensembles and spectacles to be staged in the International Music Hall.

The two theaters of this building project will be the first unit to be finished in October, 1932, thus permitting the establishment of the music and cultural center as one of the first enterprises of the development.

In addition to training possible stage stars and concert artists, it is reported that the National Broadcasting Company and the Radio Corporation of America and their affiliated organizations are mapping extensive plans for the use of their equipment as a work shop for developing radio entertainers and engineers. Many musicians, as well as dancing instructors, will assist in the theatrical foundation. The International Music Hall, because of its elaborate facilities, will be made the center of these classes and for the public forum. This building is planned to seat more than 6,000 people.

## Chopin at the Paramount

An unusual feature of the Paramount Theater (New York) production last week was the performance of Chopin melodies by Jesse Crawford, organist, and Hans Hanke playing the Bechstein-Moore double keyboard piano.

## Gescheidt Studios Reopen

Adelaide Gescheidt announces the reopening, September 8, of her New York studios, where she will continue to teach singing through her system of natural voice development and artistic expression.

## Willard Fry Gives Recital

Willard Fry, baritone, gave a recital at Southampton, L. I., on August 26, at Wayside, the home of his uncle, Marshall Fry. He was accompanied by Ralph Douglass.

## In Next Week's Issue

### NEW MUSIC IN AMERICA

By H. H. Stuckenschmidt

### THE PEASANT MUSIC OF HUNGARY

By Béla Bartók



### Twelfth Schmitz Summer Session Ends

The twelfth Schmitz Summer Session has just ended, with an attendance of sixty-two, representing twenty-three States of the Union and Canada.

The ever broadening program of these sessions was further illustrated this summer in many of the performances given by the artist pupils. This was especially true in the players class, who contributed the Fugues for two pianos from the Art of the Fugue by Bach, the Scheherazade by Szymanowski, the second Tansman Concerto, the Toch Concerto and the Etudes of Szymanowski, and other standard classic works by Bach and Beethoven. The programs of the Chamber Music Class, assisted by the newly formed Sixteen String Quartet and the de Busscher Woodwind Ensemble, were open to the public and gave outstanding performances of the following works: Trio en forme de concert (Rameau), Quintet with piano (Bloch), Quintet for piano, oboe, clarinet, bassoon and horn (Mozart), Concerto for piano, violin, cello, flute, oboe and clarinet (De Falla), Quintet for piano and strings (Schumann), Quintet for piano and strings (Goossens), Brandenburg Concerto for piano, flute and strings (Bach), Quintet for

piano and strings (Franck), Creation du Monde (Milhaud), Quintet for piano and strings (Brahms), Quartet in C minor (Fauré), Concertino for piano and strings, first movement (Harsanyi), given its world premiere.

During the session Mr. Schmitz was assisted by the following authorized teachers: Marion Cassell (New York), Violet Duncan (St. Louis), Ruth Dyer Schoettle (Mt. Holyoke, Mass.), Andrew Riggs (Denver), Elmer Schoettle (Denver), Mabel Riggs Stead (Chicago).

The climax was reached during the contest for the scholarship which brought forth new works by Ernst Bacon (Rochester-Vienna), Harvey Pollens (Princeton), Herbert Inch (Rochester), Roy Harris (Los Angeles), Louis Danz (Los Angeles), Otto Luening (New York), Gerald Strange (Berkeley), Vivian Fein (Chicago), Giovanni Padovano (Boston) and Theodore Chandler (Philadelphia).

During the sight-reading contest the contestants were confronted with a manuscript by Otto Luening, another by Chavez, the Mexican composer, and a fragment of a score by Gertrude Ross. The winner of the scholarship was James Sykes of Philadelphia who, during the session, had made and read constructive criticisms and biographical

sketches on the various works played in the public chamber music class.

A rather important group of Mr. Schmitz' students has remained to continue their studies with him until he leaves for Montreal the last week of September to conduct the opening of the music section of the university, prior to his concert tour of Europe.

### Sir Hamilton Harty Visits New York Stadium

Sir Hamilton Harty, on his way home from Hollywood, California, where he conducted at the Bowl, stopped in New York before sailing on August 24, and visited his old friend Albert Coates at the Stadium. He expressed himself as being delighted with America and its orchestras, and announced that he would return next summer for concerts in Los Angeles and San Francisco.

### Palmer Christian Plays at U. of Michigan

The Bach Passacaglia and Fugue in C minor, the magnificent Skinner organ in Hill Auditorium at the University of Michigan, and Palmer Christian, organist of national repute, achieved a truly notable result in

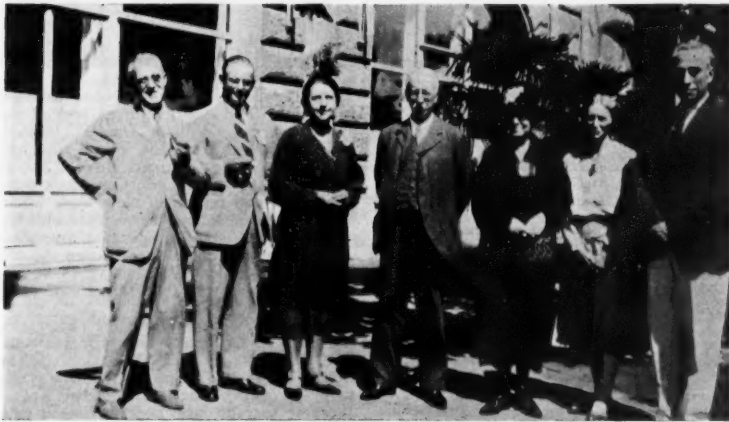
### LA SCALA TO HAVE \$800,000 YEARLY

According to a decree passed this summer, all the larger Italian theaters have passed from private to governmental administration. La Scala will have first rank among them with a yearly sum of \$800,000 to be administered by a council of eleven who will have complete direction of La Scala. Duke Marcello Visconti di Modrone, Mayor of Milan, will act as president of the council. It is said unofficially that Maestro Umberto Giordano will act as vice-president and artistic director.

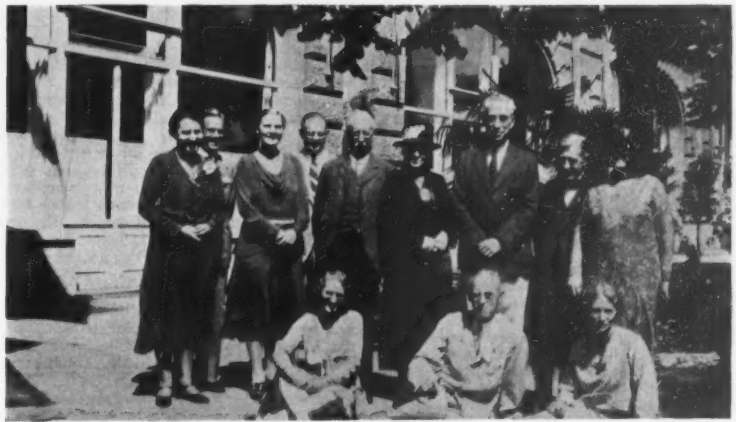
Mr. Christian's summer recital at the University.

Four recalls after the most serious of the Bach organ works on a hot summer evening would seem to indicate something, and that something, in Mr. Christian's opinion, is that the public decidedly likes great organ music when it is presented through the medium of a really fine instrument.

### At the Austro-American Music Educational Conference, Lausanne, Switzerland, August, 1931



Left to right: Percy Scholes, Paul Weaver, Mrs. Paul Weaver, Sir Henry Hadow, Lady Hadow, Mrs. Scholes, Dr. Erskine.



Left to right: (standing) Mrs. Paul Weaver, Leonard Elsmith, Inga Hill, Paul Weaver, Sir Henry Hadow, Lady Hadow, Dr. John Erskine, Stanley Roper, Dorothy Helmerick; (sitting) Mabel Chamberlain, Percy Scholes, and Mrs. Percy Scholes.



Left to right: Bruce Carey, Girard College, Philadelphia; Leonard L. Smith, president of Elsmith Music Laboratory, New York; Dr. Ernest Bullock, organist, Westminster Abbey, London; Norman Peterkin, of the Oxford University Press.



Ethel Bartlett and Rae Robertson celebrating an anniversary.



Emile Gas photo

The entire assembly at the Conference.

## The White Top Mountain Folk Music Festival

MARION, VA.—The first Interstate Mountain Folk Music Festival, held on White Top Mountain, near Marion, Southwest Virginia, on August 15, was successful in every way. The festival was planned by Mrs. John P. Buchanan, of Marion, Va., chairman of American Music, National Federation of Music Clubs, and John A. Blakemore, manager of the White Top Company, Abingdon, Va., with the object of arousing public interest in the rich store of folk music to be found in this section.

The weather was ideal and the view superb, five states being discernible from White Top: Virginia, West Virginia, North Carolina, Kentucky and Tennessee. The large tent erected for the contests proved inadequate for the crowd, estimated at from 2,000 to 3,000 persons, which thronged the sides of the tent and surged over the mountain to enjoy the view and hear the contests from afar. Many contestants entered from the three states represented: Virginia, North Carolina and Tennessee. Musicians and music lovers were present from many states.

John A. Blakemore presided over the contests. John Powell, Virginia composer-pianist, in an introductory talk to the assembly, stressed the cultural and musical value of this English-American and early American folk music, deplored the modern industrial influences which tend to destroy it, and urged the importance of discovering and preserving the tunes and ballads which are a part of our racial heritage.

Many new-old tunes and ballads in the old folk modes were brought to light, folk

collectors present recording some of the exceptionally fine versions. Among the banjo and fiddle tunes were such names as Root Hog or Die, Fiddle or Dram, Sallie Good'n, Walkin' in the Parlor, Breakin' Up Christmas, Goin' to the Land of Jubilo, Bonaparte's Retreat.

Lamar Stringfield, composer and flutist, of the University of North Carolina, presented the prizes as chairman of the judges. Brief talks were also made by Dr. Jno. P. McConnell, president of State Teachers' College, Radford, Va., and Dr. Geo. Pullen Jackson, of Vanderbilt University, Nashville, Tenn., the latter advocating the inclusion of the "Old Harp Singers" of Eastern Tennessee in next year's festival program. I. G. Greer, of Boone, N. C., gave a talk on the folk music of North Carolina, singing several old ballads accompanied on the dulcimer by Mrs. Greer.

Contest winners were divided among the three states, prizes being awarded in banjo, fiddle, dulcimer, harmonica, guitar, ballad-singing, clog dancing, string bands: with a square dance closing the day's program. F.

### Notable Music Attractions for Ann Arbor

Charles A. Sink, president of the School of Music of the University of Michigan, Ann Arbor, Mich., announces the attractions for the fifty-third annual Choral Union Series. The schedule is as follows: October 21, John McCormack; October 27, the Boston Symphony Orchestra, Serge Koussevitzky, conductor; November 17, Ossip Gabrilowitsch in his capacity of pianist; John Charles Thomas is booked for an appearance, the exact date of which will be announced later; December 15, the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor; January 13, the Don Cossack Russian Chorus; January 25, the Detroit Symphony Orchestra; February 4, Yehudi Menuhin; February 19, Percy Grainger will give a piano recital; March 7, Rosa Ponselle.

The annual May Festival of six programs will be given in May. Frederick Stock and the Chicago Symphony Orchestra will be present for the entire festival. Further announcements will be made later.

During the school year Palmer Christian, organist of the university, will again give a

series of recitals. There will also be faculty concerts twice a month in Hill Auditorium or Mendelssohn Theater; programs by the university glee clubs and the university symphony orchestra, and many student recitals.

## Virginia's First Sacred Music Festival

(Continued from page 5)

Rochester, N. Y., conducted rehearsals in fifteen sections so that only one rehearsal under Dr. Williamson, to whom he was formerly assistant, was necessary. Singers from Bluefield, Charleston, Hagerstown, Roanoke, Norfolk, Staunton, Newport News, Radford, Lynchburg, Charlottesville, Winchester, Woodstock, Harrisonburg, Danville, Lexington, Clifton Forge, Covington, and intermediate points made up the choir of 1,000, whose voices floated over the grass covered slopes of the picturesque natural theater formed by Vesper Hill. Dr. Williamson, whose ability as a conductor and authority on church music have gained international recognition, had arranged the program in such a way as to make a triumphant sermon. The audience joined the choir in singing the Doxology and the Gloria. The choir sang an accompaniment to the children's voices in Day Is Dying in the West. Then the program was divided into four groups.

This festival marks the first of such annual events which will be held at Massanetta Springs every summer during the School of Sacred Music. This was the fourth season of the School, conducted by a faculty from the Westminster Choir School. Because of the excellent influence exerted on the musical life of the church by this school, the only one of the kind in the state, the Virginia Music Teachers' Association, Blanche Deal, president, and the Virginia Federation of Music Clubs, Julia Fuqua, president, have endorsed the School and Festival, and directly assisted in it. The Virginia Federation of Music Clubs' board of directors held their semi-annual meeting there during the School of Music and again voted its approval and endorsement of its continuance. F.

### A Chamber Music Festival at Mondsee

In connection with the musical Hochschule, the Roth Quartet gave a festival of chamber music in Mondsee Castle during July and August consisting of a cycle of the most notable works in this form, from early classic to modern times. The programs were as follows: July 8, quartets by Boccherini and Haydn; August 7, two quartets and a piano trio by Mozart, the assisting artist being Bela Bartok, pianist; August 14, Beethoven program, two string quartets and a piano trio, the assisting artist being Paul Weingarten; August 21, Schumann quartet, Brahms quartet; Franck sonata for violin and piano, with Rosina Lhevinne, soloist; August 28, quartet by Debussy, variations for string quartet by Daniel Gregory Mason on a theme by John Powell, arrangements of folk melodies for two violins by Bartok (first performance).

A handsome program book was issued for this series of masterworks, with a foreword by Dr. P. A. Pisk.

### Emily Miller's Mother Passes Away

Elizabeth Miller, mother of Emily Miller, vocal coach and associated for many years with the late Oscar Saenger, died suddenly on August 24 at her home in Brooklyn. Services were held at her residence on Wednesday evening, August 26. The MUSICAL COURIER extends its sympathy to Miss Miller.

### Ernest Carter Honored

A reception and tea were given in Southampton, L. I., on August 28, by Mrs. John Thomas Smith in honor of Ernest Carter, whose opera, the Blonde Donna, is to be presented this season by the New York Opera Comique; and Kendall Mussey, director of the company.

### Rosenthal Variations Acclaimed

BAD GASTEIN, AUSTRIA, August 31 (by cable).—Moriz Rosenthal performed his Variations (newly arranged by him for piano and orchestra) at Bad Gastein yesterday. An immense audience was on hand to hear the celebrated pianist and he won endless recalls and resounding acclaim. Rosenthal is at the top of his pianistic and musical mastery and played with irresistible technical brilliancy, dash, and authority. His European tour for this Winter is solidly booked and includes appearances in Vienna, Berlin, Paris, London, Amsterdam (with Mengelberg and the Concertgebouw Orchestra). He will not be heard in America until 1931-32. BECHERT.

### Aborn Announcements

The Mikado, judging from the throngs gathered at the West 44th Street Theater, New York, proved, perhaps, the most popular of the Gilbert and Sullivan works presented, although all of the productions in the list have been favored with splendid patronage. There will be many, too, who will regret the departure of the Gilbertian singers, and will await with interest their return, about Easter-time, following their swing around the principal cities of the East, including Boston, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh and Cleveland.

Fay Templeton, too, has agreed to make the trip with Milton Aborn's forces, and all the other favorites, William Danforth, Frank Moulan, Herbert Waterous, Vivian Hart and Ethel Clark, will go on tour. Howard Marsh is the only one of the Civic Company's principals who will remain in New York where he will sing the leading tenor roles with the new contingent of the organization assembled by Mr. Aborn and which will open the fall and winter season on September 14 at Er-langer's Theater with the Franz Lehar opera, The Merry Widow.

The Lehar work will run for two weeks, and then, at fortnightly intervals, will come The Chocolate Soldier, The Geisha, The Bohemian Girl and Chimes of Normandy, and so on throughout the season. Hizi Koyke, Japanese soprano, who goes to Boston with the Civic artists, will return to New York to sing the leading role in The Geisha, according to Mr. Aborn.

With Donald Brian heading the cast, in his favorite character of Prince Danilo, The Merry Widow will have the following singers: Howard Marsh, Alice McKenzie, Manilla Powers, Dean Dickens, Hal Forde, Will Philbrick, William White, Milton Tully and Edward Orchard.

### Beethoven Association to Give Seven Concerts

The Beethoven Association, that amazingly fine society of virtuosi, and which is now entering upon its thirteenth season, will give seven concerts during the winter at Town Hall, New York City.

From the proceeds of last year's concerts a contribution of 18,000 francs was made towards the publication of the complete works of Lully, and the four-hand arrangement by Schumann of his fourth symphony was purchased from his grandson, Felix Schumann.

Organizations which benefit from contributions by the Beethoven Association are: the Austrian Society Denkmaler der Tonkunst; the Library of Congress, Washington, D. C.; the New York Public Library; the Fifty-eighth Street (music) branch of the New York Public Library; and the music department of the American Library in Paris. The Beethoven Association contributed also toward yearly subscriptions to the Musical Quarterly, as gifts to libraries, schools of music and institutions of music here and abroad.

Harold Bauer, who has been president of the association since its inception, continues in office, with Carl Engel and Olga Samaroff, vice-presidents; Carl Deis, secretary, and Dr. Frank Damrosch, treasurer.

### Madrigal Society Auditions

The New York Madrigal Society will hold final auditions on September 12, at eleven in the morning, for the debut recitals to be given under its auspices, during the coming season. Singers or instrumentalists who desire a hearing should write immediately to the secretary.

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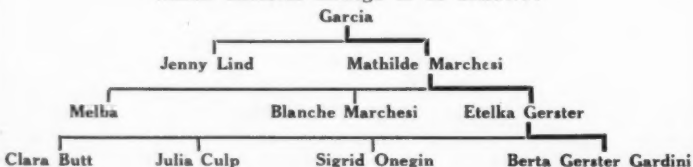
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Photo by Stivas

## MEMBERS OF THE TESLOF MASTER CLASS IN AKRON, OHIO, MAY, JUNE AND JULY, 1931

This photograph was taken at the residence of Mr. and Mrs. F. A. Seiberling after one of the public appearances of all members of the class. In the center of the first row is Gertrude F. Seiberling. Front row, left to right, Esther Hahn, Lorena Whittemore, Estell Ruth, Blanche Brown, Marion Brooks, Mrs. Seiberling, Grace D. Teslof, Hazel McGinley, Gertrude Lonsbury, Ruth Akers, Gertrude Miller; second row includes May Buck, Miriam Lohmann, Adelaide Mothers, Alma Babb, Irene Crooks, Ruby Bird, Marianne Lindner; top row, Frances Hartmann, James Douglas, John Whitman, Edgar Sivoup, Jean Teslof, Harry Garlock, Willis Gardner, Carmen Rossi, William Lindner and Cecil Meinhardt.

### Teslof Has Banner Summer Season in Akron

Jean Teslof, baritone, vocal teacher and coach, recently concluded his third summer season in Akron, Ohio, where, since 1929 he has conducted annual classes. The first summer's enrollment was made up of thirty-five pupils, including three entire church quartets and a number of the most prominent local teachers and professional singers. The term was six weeks in duration, and Mr. Teslof gave 576 lessons in this period.

In the summer of 1930 Mr. Teslof's classes increased and he was forced to remain in Akron for a longer time, and in the summer just past, it was necessary for him to extend his stay in Akron to eleven weeks. There were fifty students in the vocal class, nearly thirty in the master class, and eight teachers with eight students in the teachers' class. Master classes met once each week, teachers' class twice a week, and vocal lessons were given every day in so crowded a schedule that Mr. Teslof had little time for anything else. Four students of the baritone's New York classes followed him to Akron for summer study, and Marvel Oberbauer, contralto, commuted daily to Akron from Columbus, Ohio, for lessons during the entire ten weeks. Miss Oberbauer has a church position in Columbus.

Mr. Teslof is now in Maine, resting from his busy summer and in preparation for an active New York season.

### Master Institute Announcements

The Master Institute of Roerich Museum, New York, announces scholarships in the departments of painting, voice, piano, cello, violin and journalism. Applicants are requested to write or call for full particulars at the office of the Master Institute not later than a week prior to the scholarship trial, September 25.

The Master Institute anticipates an even more active season than last, due to the ex-

tension of all its departments. Among the new members of the faculty are: Dr. Ernst Lert, Morris Davidson, John D. Graham, Fanny Nimtzowitz, Harold V. Dayton, Morris B. Sanders, Maria Lubomirska, Yeichi Nimura, Hans Bruno Meyer, Paul Allgayer, Humbert Buldrini, Charles de Milt, Frederick Hartman, John Alexander Petrie, Raymond F. Scott, Clarence H. Smith, Arthur L. Walker, Arthur Danner, Elna Sherman, Cecil Clovelly, Thurland Hanson and Dorothy Gordon.

### Philadelphia Orchestra Plans

The Philadelphia Orchestra Association announces, for its thirty-second season, thirty consecutive pairs of concerts in the Friday and Saturday series, twelve in the Monday evening series of symphony concerts, and two series of children's concerts, of five each, most of which will be given in the Academy of Music. The season will begin October 9 and end April 30.

Leopold Stokowski, musical director of the association, will conduct the concerts during sixteen weeks of the season. Mr. Stokowski, in order to avoid long absences at any one time and to meet the wishes of the public, has arranged his season so that the periods during which he does not conduct will, with one exception, not exceed three weeks. Of the remaining weeks, Arturo Toscanini will conduct two, Bernardino Molinari four, Fritz Reiner five, and Alexander Smallens one. The arrangements for the remaining two weeks are not yet completed.

Mr. Stokowski plans to do two outstanding works at the Metropolitan Opera House, Philadelphia. The first, to be given on January 15, 16 and 18 will be Arnold Schoenberg's Gurrelieder, which will have its first performance in America at that time. This is a composition in large form and requires the services of a great chorus and soloists. It is not an ultra-modern work. The other special performances at the Met-

ropolitan Opera House, April 8, 9 and 11, will present works to be announced later.

The Orchestra Association will not increase subscription prices for the coming season. The present practice of closing the doors at the beginning of the concert will again be followed.

### Lorraine Foster Gives Program at Columbia University

Lorraine Foster, founder and president of the Stephen Foster Society, and interpreter of Foster and American folk songs, gave a recital of just such songs on August 11 at Columbia University. Miss Foster, who has made a long and tireless search of our native folk lore, made up this particular program of three Foster groups, one of Negro plantation melodies and one of Kentucky Mountain Songs.

Of her long list of Foster songs, she chose: Sweetly She Sleeps My Alice Fair, Beautiful Dreamer, Nellie and I, Slumber My Darling, Comrades Fill No Glass For Me, I Would Not Die In Springtime, Oh Susanna, If You've Only Got A Moustache, De Campdown Races, Dolcy Jones. The Negro melodies group listed: The Gospel Train, Gwine Up, De Ol' Ark, Down On My Knees. The Kentucky Mountain songs were: Nightingale, An Inconsistent Lover, Ground Hog, and Sourwood Mountain.

As stated above, this was the printed program, but the artist so charmed the audi-

ence that she practically doubled the number of songs. Miss Foster's work is characterized by sincerity, a thorough knowledge and appreciation of the American folk song, an appealing manner of interpretation, and an irresistible personality. Her work is of interest to all Americans especially, because she is pioneering for a cause which should be a deep-rooted love of all nationally minded. America has a great store of just such beautiful melodies as Miss Foster is unearthing in her researches; it is now up to Americans to join her in her enthusiasm. Only in such a way can American music and true Americanism be established.

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## Orchestra Men Honor Stoessel as Chautauqua Season Closes

### Bestow Gift Attesting Conductor's Popularity on Tenth Anniversary

CHAUTAUQUA, N. Y.—The season of music at Chautauqua came to an end with a gala night on August 22. The final symphony program was presented before an audience of approximately 8,000, and before expressions of enthusiasm which were practically continuous.

An unusually long program included among its numbers the Overture to Lalo's *Le Roi d'Ys*, Korngold's *Tales from Johann Strauss*, and Piere's *Entrance of the Little Fauns*. Bruch's violin concerto in G minor was played by Sadah Shuchari, violinist, whose playing won much applause.

The *Hispania Suite*, Mr. Stoessel's own composition, brought an ovation to the composer-conductor. A glowing tribute was paid Mr. Stoessel by Georges Barrere, associate conductor, and distinguished flutist, who, on behalf of the orchestra men, presented Mr. Stoessel with a wrist-watch as an expression of their affection, and as a souvenir of his tenth anniversary year as director of the summer music at Chautauqua.

The program was closed with Elgar's *Pomp and Circumstance*, conducted by Mr. Barrere. **BARBER OF SEVILLE CLOSES OPERA SEASON**

Performances by the Chautauqua Operatic Association of Rossini's *Barber of Seville*, August 21 and 24, brought to a close a season of twelve operas in five weeks. The role of Count Almaviva was sung by Robert Betts, Don Bartolo by Karl Theman, and Rosina by Ruby Mercer. The part of Figaro was sung by Donald Beltz, and that of Basilio by Alfredo Valenti.

These opera performances, given in the attractive setting of Norton Memorial Hall, have contributed much to the prestige of the summer programs at this notable and unique music center. Albert Stoessel adds to his busy season as orchestra conductor the responsibilities of opera director. The staging is under the talented direction of Alfredo Valenti, who will be stage director of the new Juilliard Theater for the development of Operatic Art, at the Juilliard School of Music, in New York City. E. G.

## Yolanda Greco an Outstanding Artist and Teacher

Yolanda Greco, distinguished Italian-American harpist, whose debut at Town Hall, New York City with an unusually interesting program, was praised by the entire



Macfarlane photo

YOLANDA GRECO

press, has personality plus musicianship and these great assets have resulted in numerous re-engagements. Judging by the variety of her programs and fine press comments during the season 1930-31, she can well be called one of the outstanding young artists on the concert platform. Last season Signorina Greco presented a series of programs of all Italian music, from Palestrina and other old masters of the XV, XVI and XVII centuries, to the contemporary Italian composers, Respighi, Pizzetti, Malipiero, Busoni and Casella.

In contrast to these programs, Miss Greco has chosen for her coming season, works

from noted composers of Germany, France, Russia, England, and the United States, featuring Concertstuck, by Van Vilk; Dances, by Debussy; Choral et Variations, by Widor; Fantasy, by Rimsky-Korsakoff; Concerto for harp, flute and piano, by Mozart; Suite, "Adirondack's Sketches," by A. F. Pinto, for harp, with string quartet and celeste accompaniment; and two numbers by MacDowell and Nevins, transcribed for harp by Pinto. Yolanda Greco will also lead the New York Harp Ensemble in programs of classic transcriptions for Harp Ensemble (fourteen harps). Numbers have been selected from the works of Bach, Durand, Dubois, Brahms, Gounod, Grieg, Glinka, Gluck, Mozart, Mendelssohn, MacDowell, Pinto, Pergolesi and Lady Briton. Several engagements have already been booked for Greco and her Harp Ensemble as assistants to vocal soloists.

The personnel of her Harp Ensemble includes: Mary Brubaker, soloist with Creator's Band; Mignon Laird, whose harp work was specially noted by the press in the late musical reviews; Elizabeth Blewitt, talented young American harpist, who was enthusiastically received at a joint recital with Maria Montana, soprano, at the Ocean Grove (N. J.) Auditorium, and who will fulfill return dates as soloist with the Bethel Choral Schumann Society, and at a recital in Newark the latter part of December; Mabel Cameron, popular professional harpist from California, for several seasons soloist with the Rolands Band of Vancouver, B. C.; Frances H. Wagner, harpist and organist, who was awarded the harp scholarship at the New York College of Music; Wilhelmine Meagher, Victoria Brown, Helen Harrison, Laura Perlicht, Elizabeth Darrow, Agnes Ramirez, Stella Grau, Ruth Seiderman, Ruth Epstein, and Beatrice de Bussy Darcy.

## Dietch Returns September 15

Word comes from Sidney Dietch that he has had a busy summer season teaching in his studio in Berlin. A number of his New York pupils accompanied him abroad, and his class was further augmented by pupils

now singing in various opera houses of Europe, products of the Vilonat Studios of New York. Mr. Dietch will return to New York, September 15, to resume his teaching at the Vilonat Studios in that city.

## The History of the Art of Singing

(Continued from page 6)

speech, intermixing it with songs and choruses. The style of his music shows a strong influence of Lulli. Some critics hold his *Machbeth* to be one of the most beautiful works ever produced in the English language.

It was at this epoch that Dryden began to write music drama. He has left us a very beautiful description of his conception of the Italian opera of the 17th century. "An opera," he says, "is a poetical tale or fiction represented by vocal or instrumental music, adorned with scenes, stage machinery and dancing. The supposed persons of this musical drama are generally supernatural as gods and heroes. The subject, therefore, being extended beyond the limits of human nature admits of that sort of marvelous and surprising conduct which is rejected in other plays..." He goes on to explain how "the recitative requires more masculine beauty of expression, while the 'songish part' abounds in softness and variety, its principal intention being the hearing and not to gratify the understanding. As the first inventors of any art or science, provided they have brought it to perfection, are, in reason, to give laws to it; so, whoever undertakes the writing of an opera, is obliged to imitate the Italians, who have not only invented but perfected this sort of dramatical musical entertainment. We know, that for some centuries the knowledge of music has flourished principally in Italy, the mother of learning and arts; that poetry and painting have been there restored, and so cultivated by Italian masters that all Europe has been enriched out of their treasury. It is almost needless to speak anything of that noble language in which the music drama was first invented and performed. All who are conversant in the Italian cannot but observe that it is the softest, sweetest, the most harmonious, not only of any modern language, but even beyond any of the learned. It seems indeed to have been invented for the sake of poetry and music; the vowels so abounding in all the words... The pronunciation is so manly and so sonorous that their very speaking has more music in it than Dutch poetry and song..." He ends with a criticism of all languages other than Italian for singing, saying that they are not adapted to song.

Dryden showed a fine understanding of the union of the words and music, and perhaps it was through his influence that Purcell was to give the subtle musical inflections to the words of his compositions, in which field he was so superior to all other English composers. Dr. Burney, the great historian, says of Purcell, "... in the accent, passion and expression of the English words, the vocal music of Purcell is, sometimes to my feelings, as superior to Handel's, as an original poem is to a translation."

It may be claimed that the English school lived and died with Purcell, for shortly after his death Handel's genius soon erased from memory Purcell's operas, and the importation of Italian opera took away all national feeling for an English school.

This lack of an English school has not kept England from producing some of the world's "finest" singers who have done honor to England and who were ranked along with the finest Italian singers of their day.

## Summary of Estelle Lieblich Lectures

The summer lecture course of Estelle Lieblich, at her New York studio, ended on August 1. There were eighteen lectures in all, and although the course was devoted chiefly to style in singing, Miss Lieblich included in her lectures, program making, diction, and many points of technic which are of great benefit to teachers and singers. On the opening day, Anne Roselle, dramatic soprano of the Philadelphia Grand Opera Company, sang. At every lecture throughout the three weeks, one of Miss Lieblich's artist-pupils was heard. Included among these were Beatrice Belkin, coloratura soprano, formerly of the Metropolitan Opera Company; Patricia O'Connell, New York Opera Comique Company; Devora Nadworney, formerly of the Chicago Civic Opera Company; Mina Hager, Gertrude Wieder, Georgia Standing, Celia Branz, Mae Haft, Joan Ruth, Amy Goldsmith, Florence Lefert, Frances Sebel, Helen Adler, Mary Craig, Rosemary Cameron, Perla Dorini, Sue Read, Maude Runyan, Grace Bischoff and Helen Avery.

Perhaps one of the most enjoyable features of the course was the singing of a group of four songs by Frieda Hempel, whose beauty of voice and superb artistry quite swept the large audience of singers and teachers off their feet. She was greeted with

## A FAVORITE IN MEXICO



LOLA MONTI-GORSEY,

dramatic soprano, who recently sang in grand opera in Mexico, and was presented by the government of that country with the decoration of the Golden Order of Guadalupe, after her brilliant singing in *La Forza del Destino*. During the month of June, Lola Monti-Gorse sang in Mexico such parts as the title role in *Aida*, *Marguerite* and *Helena* in *Meistofele*, *Leonora* in *Il Trovatore*, and the title role in *Tosca*. At the close of the Mexican season she returned to Chicago where she has since sung with the Chicago Philharmonic Orchestra and opened a most successful series of roof garden recitals at the Seneca Hotel, under the direction of Robert Hollinshead.

rapturous applause. The occasion will be a memorable one.

Charles Cottrell, a young baritone, also was heard during the series of lectures. He revealed a fine baritone voice, well produced, and was cordially received.

One day was devoted entirely to instruction in radio singing. At the end of this lecture, Jessica Dragonette, who has been Miss Lieblich's pupil for the last seven years, spoke to the class about her individual radio technic and then sang a group of songs.

Dr. H. H. Bellamann, newly appointed dean of the Curtis Institute, gave two lectures. Another visiting lecturer was Joseph Littau, conductor of the Omaha Symphony.

Among the prominent guests were Amelita Galli-Curci and Frieda Hempel. Included among the many teachers who attended the course were: Helen F. Avery, head of the voice department at Tarkio College, Tarkio, Mo.; Myrra Bates, teacher of voice at Dickinson Seminary, Williamsport, Pa.; Elizabeth Bradish, instructor of singing at the University of Vermont; Helen Mueller, teacher of singing at Lawrence Conservatory, Appleton, Wis.; Anna G. Plummer, Salt Lake City, Utah; Alberta Carroll Summer, instructor of singing at The Atlanta Conservatory of Music, Atlanta, Ga.; Francis J. Cosgrove, Philadelphia; George D. Haage, well known concert manager of Reading, Pa.; Emily Rose, Hanover, N. H.; Vera Nette, Katherine Bellamann, May Stone, Marye Berne, Diana Kasher, Lina Coen, teachers and coaches all of New York.

There were several charming social functions, chiefly among them being a surprise party which the entire class gave in honor of Miss Lieblich. She gave the class two garden parties, the last of which was followed by a performance presented by some of Miss Lieblich's professional pupils: Rosemary Cameron, Elise Gergely, Dorothy Miller, Beatrice Belkin, Thelma Goodwin, Frances Sebel, Devora Nadworney and Georgia Standing.

## Stell Andersen and Silvio Scionti to Climb Mount Aetna

Stell Andersen and Silvio Scionti, of the well known two-piano team, will climb Mount Aetna during the late fall, just before the beginning of their joint European tour. Scionti has climbed the mountain before, but it will be Miss Andersen's first ascent.

Preceding this, Miss Andersen will make a solo tour in Scandinavia. She sails from here on the S.S. Frederick VIII, October 15. Her Scandinavian appearances include recitals in Oslo, November 4, and Stockholm, November 6. Mr. Scionti sails directly for Italy on the S.S. Augustus, October 23.

The two will give their first European joint recital in Catania, Sicily, on November 20, and from there will proceed to Rome, Milan, Florence and Berlin. They return to New York just before their first recital in Town Hall, January 4. At this recital they will give the American premiere performance of two compositions: Martini's *Prelude Adagio and Fugue*, written originally for organ and arranged for two pianos by Louis Victor Saar, and Martucci's *Tema con Variazioni*, written for two pianos.

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Marie von Unschuld, president and head of the piano department of the University of Washington, D. C., is the first to teach an educational method over television (Jenkins Television Corporation of New York). These piano lessons, every Tuesday afternoon, have attracted much attention, her hands showing up clearly as a model of the Modern Piano Technic she is teaching. Her

and due examination of their work, the student is entitled to a certificate of a teacher's course of modern technical training, issued by the von Unschuld University of Music of Washington, D. C., licensed by the Board of Education of the District of Columbia, under the provisions of the act of Congress approved March 2, 1929.

Two trial lessons may be had for a small fee. The course, comprising 100 lessons, is covered within a year.

Mme. von Unschuld, in addition to being the head of the University of Music in Washington, D. C., is also professor of piano at Trinity College in the same city. A favorite pupil of Dachs (Vienna), Stavenhagen (Weimar), Leschetizky (Vienna), Rubinstein and Dont; she is also an accomplished violinist. Among the honors accorded her were the professor diploma for piano and violin of the Austrian Government, the first prize medal and great silver medal of the Conservatory of Vienna, the Royal Officer Cross, the Commander of St. Sava, the Imperial Ottoman Chefakat Order, the Cross of Merit for

Art and Science, the Bene Merenti first class from the King of Roumania. She was Court pianist to Her Majesty the late Queen Elizabeth of Roumania, and has played before nearly all the courts of Europe, receiving highest praise from European critics.

She came to America, married an American citizen, and proceeded to make a reputation for herself here. Aside from her ability as an artist, she is gifted with a special power to impart her knowledge to others. Among her books are *The Hand of the Pianist*, *Scale Practice*, the *Handbook of General Musical Knowledge and Elementary Theory*, *Knowledge of Instruments and Musical Forms*, a *Normal Course for Piano Teachers*, and a *Graded Course of Studies for the Piano*, in addition to her *Normal Course of Technical Training for the Pianist*. J. V.

### Il Trovatore Given at Atlantic City

Verdi's *Il Trovatore* was the operatic attraction on the Steel Pier, Atlantic City, Sunday afternoon, August 23. The Steel



MARIE VON UNSCHULD, pianist, of Washington, D. C., who is the first to teach music by Television. The accompanying picture was taken in the New York studios. (Photo by Davis)

voice carries distinctly her definite explanations and valuable pedagogical advices.

Recently Mme. von Unschuld brought a seven-year-old pupil, a member of her special teachers' demonstration classes for teaching children, to New York and she, too, took part in the television program. She played charmingly, with perfect rhythm and distinct counting, a little French nursery rhyme.

Several of these lessons were given expressly for the students of Columbia University. The first of the series, on July 7, was devoted to preparation exercises for perfect legato and non legato; the second, exercises for flexibility of fingers; the third, perfect legato and non legato, and the fourth, the perfect legato for forte and piano. Lessons five and six were devoted to programs for the students of Columbia University, given at the request of Professor Church, assistant professor of Teachers' College of Columbia University. Despite the fact that television is still in its infancy and only about 30,000 instruments are in use, Mme. von Unschuld's success has brought her numerous letters endorsing highly her lessons via television.

Mme. von Unschuld is the author of the *Method of Piano Playing and Teaching* by correspondence, which is a normal course of thirty groups of 100 lessons, explaining the teaching and playing from the very beginning to the highest grade, accompanied by a graded course for two preliminary, three middle, three advanced grades and concert class, and a demonstration of technical training necessary for the pianist of today, based on the technical principles of Beethoven, Czerny, Liszt, Rubinstein, Leschetizky and von Unschuld, with the help of 389 photographs showing every single movement. This was awarded the United States Patent, under The Art and Means for Piano Technic.

After satisfactory study of all exercises,

Pier Grand Opera Company gave the familiar work an excellent performance, and there was a large and appreciative audience.

In the heroine's role was Frances Peralta, who brought to the part lyric beauty of tone and fine dramatic ability. Berta Levina was effective as Azucena, singing with warmth and power, and Judson House was an authoritative and full-toned Manrico. Mostyn Thomas and Frank Davenport were applauded in the characters of the Count and Ferrando. Solon Alberti gave a fine reading of the score.

In the evening there was the usual operatic concert by the principals of the afternoon's performance.

### Diaz's Many Summer Dates

Rafaelo Diaz has had a busy summer. On August 11 he went to Bar Harbor, Me., to sing at the Building of Arts, Music Shrine, also attending the wedding of the daughter of A. Atwater Kent. While there Mrs. E. T. Stotesbury gave a tea and reception in honor of the tenor. Other appearances included a recital at the East Hampton, L. I., home of Mrs. Lorenzo Woodhouse, who recently installed a new organ in her play house. Mr. Diaz also gave a recital for Mr. and Mrs. Charles Van Vleck, and on September 1 at the home of Mrs. Thomas Jefferson Mumford. He will have many concert appearances this season.

Incidentally, Mr. Diaz has the honor of being the first person to sing in the new Waldorf-Astoria Hotel. He was inspecting the apartments recently when someone, seeing a piano, suggested he try out his voice. He did so and was then told that he had achieved that particular distinction.

### La Forge Concludes Busy Summer

Frank La Forge has had a busy summer. A heavy teaching schedule, weekly recitals in the studios, and countless radio programs occupied his time. In addition he appeared in several concerts, among them one for Frances Alda, at Ocean Grove, N. J., August 8, in which he played solos as well as the accompaniments. August 21, Mr. La Forge was at the piano for Richard Crooks at Buckhill Falls, Pa.

Mr. La Forge is now on vacation, and will resume his teaching about October 1.

### Rogers Reopens Studio This Month

Francis Rogers, after a summer in the Green Mountains, will return to New York to reopen his vocal studios September 21.

## NOTABLES MEET ABROAD



### AT BAYREUTH.

William C. Hammer, general manager of the Philadelphia Grand Opera Company; Mrs. Winifred Wagner; Mrs. Hammer, director of the Philadelphia Grand Opera Company; and M. Cuvelier, director of the Palais des Beaux Arts, Brussels.

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## Chicago's New Band Attracts an Enormous Audience

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Successful Philharmonic Program—Other Notes

CHICAGO.—Chicago's new band made its first bow on the evening of August 24 in Grant Park near the Buckingham Fountain. Seventy musicians, under the direction of Victor J. Grabel were heard in numbers by Mozart, Wagner, Strauss and Tschakowsky, and, though the weather was threatening, an audience estimated to 10,000 and 15,000 was on hand to applaud vigorously the leader and his men at the conclusion of each selection.

A band shell has been built by the South Park Board, after \$25,000 of a desired \$90,000 fund had been underwritten by civic leaders. A brilliant lighting effect has been arranged through a series of three arches of lights. Yet those who were seated in the first few rows in Grant Park did not hear the new band to best advantage—due probably to the shell itself, those listening from remote seats got full benefit of the tonal sonority which was rather blurred in front rows.

The soloist of the first night was Rosalinda Morini, coloratura soprano, who made a justified hit after her singing of the aria from Mozart's two act opera, *Il Re Pastore* and *Je Suis Titania* from Thomas' *Mignon*. Miss Morini is a sincere artist, and one the Chicago public would like to hear often.

Three concerts will be given each week. All are open free to the public, the Chicago Concert Band Association being organized by a civic group—not for profit, but for the pleasure of music lovers in the city by the lake.

### HESS IN BLACK HILLS

Hans Hess, distinguished violin cellist, informs us by post-card that he is having a great time horseback riding and hiking in Custer State Park, Black Hills, South Dakota. Mr. Hess will soon return to Chicago where he is one of the busiest teachers at the American Conservatory.

### CHICAGO PHILHARMONIC CONCERT

The last but one of the present series of the Chicago Philharmonic Orchestra on August 23 in the Stadium of the Loyola University, brought forth another large audience to listen attentively to the well built program conducted by Adolphe Dumont. The Chicago Philharmonic Orchestra has found its place among the city's measured musical organizations and in all probability Mr. Dumont will direct the same body of fine players in several series throughout the year. Complete details of his plans will soon be announced.

### ALICE MOCK AT SENECA

Robert L. Hollinshead presented Alice Mock, soprano, and Dorothy Davison, pianist, in the Roof Gardens of the Seneca Hotel on August 28. Violet Martens was accompanist for Miss Mock. As heretofore, the first half of the program was broadcast by station WGN.

Miss Mock divided her program into three groups—the first consisting of Italian numbers, the second of French songs and the last group, English and American.

Miss Davison played Chopin's Nocturne in D flat for her first number and later rendered selections by Liszt, de Falla and Granadas.

So successful are these Roof Garden recitals at the Seneca that already it has been whispered that another of Chicago's foremost fashionable hotels will open a similar series. The hotel in mind is the Belmont, on Sheridan Road, and the recitals there will take place in the ball room to be broadcast by one of Chicago's radio stations.

### YOUNG SOPRANO CLOSES MACBURNIE RECITAL SERIES

On Monday evening—August 17th—Helen Berninger, a light lyric soprano, was heard

in the last of the MacBurnie summer artist series. The expert guidance of Thomas N. MacBurnie with whom she has studied was apparent in all her work.

Miss Berninger is gifted with an inherent quality of voice. With naivete and charm, she opened her program with three Old English songs—*Shepherd! Thy Demeanor Vary* (arr. H. Lane Wilson) being the most impressive. In her following group of German songs (comprised of Weingartner, Hugo Wolf, Hildach and Strauss), she showed true feeling for the compositions. This was especially noted in *In Meiner Heimath* (Eugen Hildach). Bizet's aria from *Carmen*—*Je dis que rein ne m'épouvante*—displayed her more than ordinary interpretative ability. But it was in the final group of English songs that she excelled in technical fluency. A vivacity of touch and lightness of air was shown in *Fairy Pipers* (Brewer) and *April Children* (Carey).

The audience, responsive and appreciative, were rewarded with encores, among which was *Il Bacio* (Arditi). Miss Berninger sang this with fine style and brilliancy. Seldom indeed are there voices of such shimmering quality as Miss Berninger possesses coupled with discretion, sincerity and fine musicianship. Splendid support was given at the piano as usual by Anna Dazé.

### MACBURNIE STUDIO NOTES

Sarah Hodges, mezzo-soprano, who appeared August 3 in the summer artist series given at the MacBurnie Studios possesses a voice of true richness and vibrant timbre, used with breadth and authority. Opening with *Il mio ben quando verré* (Paisiello), she at once established herself with her audience. With real vocal knowledge and skill she sang a well selected Schubert group in which her interpretation and phrasing were always intelligent and in good taste.

The third group of Negro Spirituals were unusual and sung with that sincerity. There were a variety of moods faithfully portrayed in the American-English group—*The Eagle* (Grant-Schaeffer), *Magic* (Watts), *As I Came Down from Lebanon* (Barnett) and *Enchantment Claims Its Own* (Snodgrass).

Much poise and ease of manner made the evening a happy one for those hearing Miss Hodges. Anna Dazé was her excellent accompanist. JEANNETTE COX.

### Summer Session Closes at Pangrac School

Francis Pangrac and Anna Fuka Pangrac have just closed a successful summer class at the Pangrac Music School in New York. Of special interest was Mr. Pangrac's class in Gregorian Chant. The students who attended the summer session came from all parts of the country, especially from the South and Far West. Several recitals were given which proved of great benefit to the out of town students.

Before beginning their regular fall season on September 15, Mr. and Mme. Pangrac will enjoy a brief vacation in the Orange Mountains. In addition to their studio activities they will continue their broadcasting and also will appear in recital. Considerable interest has been shown in their joint recitals of Czechoslovakian music and in Mr. Pangrac's unique Shakespearean recitals.

### Carro di Tespi Excites Unusual Interest in Milan

MILAN.—Milan has finally had the opportunity of hearing the Carro di Tespi, a recent revival of the unique and ancient Greek custom of the traveling open air theater. The Carro di Tespi, organized under the



Photo by Chicago Tribune

HILDA BURKE, ROSA RAISA, GIACOMO RIMINI AND JOHN PHILIP SOUSA.

## 115,000 Chicagoans Hear Gigantic Music Festival

(Continued from page 5)

Argus, first; Calumet Woman's Glee Club, Calumet, Ind., second.

Mixed—Ukrainian Chorus of Chicago, first; St. Mary's Russian Orthodox Church Choir, Gary, auspices Gary Post-Tribune, second.

### BANDS

Adult—Cedar Falls, Ia., Municipal Band, first; auspices WNT Radio Station and citizens of Cedar Falls, Waterloo, and north-east Iowa. De Kalb, Ill., Municipal Band, auspices De Kalb Chronicle, second. General Electric Band of Fort Wayne, Ind., auspices General Electric Club and Fort Wayne News-Sentinel, third.

Juvenile—Hammond, Ind., Technical High School Band, auspices school board and band patrons, first. Camp Roosevelt, Wis., band, second. St. Mary's Training School Band of Des Plaines, third.

### DRUM CORPS

Adult—Racine American Legion Post Corps, auspices Journal-News, Racine, first; Commonwealth Edison Post Corps, second; Bell Post, Chicago, third.

Juvenile—St. Mary's Training School Corps, Des Plaines, first; Racine Boy Scouts Corps, auspices Journal-News, Racine, second; Cedar Rapids, Ia., Corps, auspices Taylor-Babbitt Music Company and parents of the boys, third.

### Miss Bamman and Gerald Hanchett Escape Drowning

Catharine A. Bamman, concert manager, in charge of the concert department of the Barbizon-Plaza, and Gerald Hanchett, theatrical producer, narrowly escaped drowning at Quogue, L. I., August 29. A severe undertow carried Miss Bamman and her companion out to sea, and they were pulled ashore only after an exhausting battle with the surf. Mr. Hanchett was producing the summer show of the Quogue Field Club, the Quogue Quips, and the night of August 29 was the third and final sold-out performance. Miss Bamman manages the Gerald Hanchett productions.

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## BEFORE THE MONDSEE CATHEDRAL, MONDSEE, AUSTRIA



A GROUP OF MUSICIANS AT THE AUSTRO-AMERICAN CONSERVATORY. Left to right: Max Schallinger, lecturer on folk music; Albert Van Doorn, of the Roth Quartet; Edith Walcher, dancer; Ferenc Molnar and Jeno Antal, of the Roth Quartet; Virginia Castelle, coach and accompanist; Helen Stokes, student of George Castelle, and winner of two first prizes at the recent N. F. M. C. convention in San Francisco; George Castelle, voice pedagogue, of Peabody Conservatory; Herman Kaplan, teacher of violin, of the Klindworth-Scharwenka Conservatory, Berlin; Rosina Lhezinne, piano pedagogue, Juilliard Foundation; Armand Tokatyan, Metropolitan Opera tenor; and Feri Roth, of the Roth Quartet. This picture was taken before the Mondsee Cathedral.

## Ravinia Opera

(Continued from page 5)

Athanael and Cavadore as Niceas. Mme. Gall sang the title role gloriously. She has the voice to encompass all its vocal difficulties and after the famous Mirror Scene she was vigorously applauded.

The Athanael of Giuseppe Danise is an old acquaintance that always gives entire satisfaction. The balance of the cast was adequate and Hasselmans conducted with precision.

## LOHENGGRIN, AUGUST 26

With Elisabeth Rethberg, Edward Johnson, Julia Clausen, Alfredo Gandolfi, Louis D'Angelo and George Cehanovsky, Wagner's Lohengrin had another hearing. Louis Hasselmans was at the conductor's desk.

## TOSCA, AUGUST 27

Yvonne Gall, who has created a storm of approval with the authoritative portrayal which she bestows upon the name-part, was again cast as the heroine in the Sardou drama. Chamlee sang Cavaradossi for the first time this season and he scored a hit. Danise was again Scarpia, a role which admirably fits him.

## MASKED BALL, AUGUST 28

The Masked Ball was repeated with the same all-star cast heard previously, including Elisabeth Rethberg, Giovanni Martinelli, Julia Clausen, Florence Macbeth, Giuseppe Danise, Virgilio Lazzari, Louis D'Angelo, George Cehanovsky and Lodovico Oliviero. Gennaro Papi conducted.

## PETER IBBETSON, AUGUST 29

This Saturday night performance was distinguished by the presence of Otto H. Kahn,

international banker, patron of the arts and chairman of the board of directors of the Metropolitan Opera Company, who made his ninth annual visit to Ravinia as the guest of Louis Eckstein. The entertainment chosen for the New Yorker was Deems Taylor's opera which has been the sensation of the Ravinia season and which Mr. Taylor composed on Mr. Kahn's commission.

## DOUBLE BILL, AUGUST 30

The twin bill of Pagliacci and Cavalleria Rusticana had its final presentation with a stellar assemblage of Ravinia favorites.

## AUGUST 31, FINAL NIGHT

Peter Ibbetson, with the same cast, was given as the closing gala performance of the 1931 Ravinia season. Sung in English with Lucrezia Bori and Edward Johnson at the head of the distinguished list, Peter Ibbetson has caught the fancy of Ravinia patrons in a manner literally astounding. It has been the high spot of the twentieth season in public demand and though presented during the close of the Ravinia engagement the opera had six performances and its reception on the last night indicated that Director Eckstein might select that opera for the opening night of the 1932 season in the Theater in the Woods.

Louis Eckstein must be congratulated on the results he has accomplished this season and thanked for having given Chicagoans the opportunity of hearing operas presented with the best available talent during the summer months. A debt of gratitude is also owed him for having kept the standard of Ravinia as high in the days of depression as it had in the days of prosperity. R. D.

## RESUMÉ

During the season just closed, the operas presented, and the number of performances of each one, were as follows: Peter Ibbetson, six times; La Traviata, three; Aida, three; Marouf, three; Faust, three; La Bohème, three; Lohengrin, three; La Rondine, three; The Bartered Bride, three; Tosca, three; Pagliacci, three; Cavalleria Rusticana, three; William Tell, two; Madame Butterfly, two; Manon (Massenet) two; Manon Lescaut, two; Il Trovatore, two; Samson et Dalila, two; L'Amore dei Tre Re, two; Andrea Chenier, two; Martha, two; La Juive, two; The Masked Ball, two; Lucia, two; Rigoletto, two; The Secret of Suzanne, two; La Vida Breve, two; Act IV of Les Huguenots, two; Louise, one; The Barber of Seville, one; Fra Diavolo, one; Romeo et Juliette, one; Thais, one; Tales of Hoffman, one, and Carmen, one. RENE DEVRIES.

## John Doane's Summer Activities

John Doane, well known vocal teacher, of New York, recently closed his summer class in San Diego, Cal., with a students' recital. Appearing on this program were Evelyn Martin, Sheldon Brockett, Lois Doane, Augusta Bispham Starkey, Marguerite B. Nobles, Waldo Ferguson, Lola Stevens and Lois Bonnie Bell. Numbers offered were by Cyril Scott, Verdi, Cimarosa, Erich Wolff, Lily Strickland, John Alden Carpenter, David Guion and others.

During his stay in California Mr. Doane also played Yon's Concerto Gregoriano for organ and orchestra with the San Diego Symphony Orchestra in Balboa Park, San Diego, and was enthusiastically received.

At the close of his eight weeks of teaching, Mr. Doane left San Diego for a vacation at Lake Arrowhead, Cal. He will return to New York, September 14, to open his new studio in the east thirties.

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## Cleveland Institute of Music Announcements

The Cleveland Institute of Music, Cleveland, Ohio, will begin its fall term, September 21. Mrs. Franklyn B. Sanders, director, announces several additions to the faculty. Maurice Hewitt will head the violin department, which will include members of the 1930-1931 staff and Lois Brown Porter, a newcomer. Alice Chalifoux a graduate of the Curtis Institute of Music, and former student of Carlos Salzedo, will teach harp. Miss Chalifoux is now first harpist of the Cleveland Orchestra. Charles Massinger, tenor, a member of the summer faculty, will be a permanent member of the voice department, under Marcel Salzinger.

There will be a modern dance department with Eleanor Frampton, Doris Humphrey and Charles Weidman as instructors. Miss Frampton, who has studied at the Mary Wigman school in Germany and the Humphrey-Weidman school in New York, will teach dance rhythms and patterns and also composition of dances. Miss Humphrey and Mr. Weidman will act as visiting instructors.

Beryl Rubinstein, dean of the faculty, will continue as director of the piano department. He will have eleven artist-teachers on his staff, including Arthur Loesser and Denoe Leedy. Victor de Gomez will again head the cello department and with him will be Edward Buck. Carlton Cooley and Quincy Porter will give viola instruction. Ward Lewis remains as director of sight-singing, ear-training and intermediate theory. Gladys Wells will teach Dalcroze Eurhythmics. Other departments are pedagogy, languages, music history, ensemble, elementary theory, public school music, voice coaching, organ, orchestral instruments, opera training, chorus and madrigal singing.

Entrance examinations for students will be held at the school, September 17 and 18. Competitive scholarship examinations will be held September 17, 18, and 19.

## John F. Sengstack and Dr. Preston Ware Orem Now With Summy

John F. Sengstack, until recently general manager of the Theodore Presser Company, and Dr. Preston Ware Orem, for many years publication manager of the same company, have respectively severed their connections with the above mentioned organiza-

tion. They have associated themselves with the Clayton F. Summy Company of Chicago, and will hereafter devote their entire activities to the interests of this company.

## Charles Lee Tracy's Summer Activities

Charles Lee Tracy, well known piano teacher, of New York, recently concluded another session as a faculty member of the University of Vermont summer school. Approximately 1,000 students attended the summer school, and Mr. Tracy taught an eager and enthusiastic class. July 21, Mildred Dougherty and Lewis Green, both pupils of Mr. Tracy, presented a joint piano recital in the university gymnasium. Mr. Greene played pieces by Debussy and two of his own compositions, Three Waltz Moods and Toccata. Miss Dougherty was heard in the Schumann concerto (first movement), with Mr. Greene at the second piano, and numbers by De Falla, Scott and others. The Grieg concerto was performed by Mr. Greene, with Miss Dougherty at the second piano. August 11, an audience of 1,000 attended a program of short dramas and piano music. The pianists were students of Mr. Tracy—Marion T. Miner, Mrs. I. H. Hoxie and John Maynard Hastings. They offered numbers by Sibelius, Dvorak, Bach, Ravel and Debussy. In addition to presenting his students, Mr. Tracy himself appeared in an organ recital at the Ira Allen Chapel.

At the close of the university summer term, Mr. Tracy left Burlington for Shelburne, Vt., where he is enjoying a vacation before he returns to New York to reopen his studio about October 1.

## Harold Land's Prized Possessions

Among the most prized possessions in the music library of Harold Land, baritone, in his residence-studio in Yonkers, N. Y., are three specially bound volumes of programs of church services held at St. Thomas's Church, Fifth Avenue, New York, dating from October, 1870, to the present. The volumes are inscribed as follows: "Presented to Harold Land by his friends, Mr. Walter Gilliss and Mr. Frank Le Grand Gillis, in happy recollection of a delightful visit at Green Gables and Sunnyside, the country seat of their cousin, Washington Irving." (The Gilliss Brothers for many years were the official printers of St. Thomas' Church.)



ANNIE FRIEDBERG (RIGHT),

concert manager, of New York, photographed on the North German Lloyd steamer, Berlin, with Vera Fonaroff, violinist, and faculty member of the Curtis Institute of Music, and Captain H. von Thülen. Miss Friedberg recently returned from a summer in Europe.



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## MAE MACKENZIE DISCUSSES PIANO PEDAGOGY

Well Known Exponent of Matthay Principles, Returning From a Summer at the Matthay School in London, Believes in Presenting Music to the Pupil From the Standpoint of Self-Expression

Mae MacKenzie, returning from a summer in England, came to visit the MUSICAL COURIER offices, and was beguiled into conversation about her stay abroad and her flourishing studio in Pittsburgh.

Miss MacKenzie, the interviewer reflected, is one of those American women whom fellow countrymen on their travels must like to point out as typical of "home." Slim and well-poised, meticulously appointed in modish navy and white tailleur, she is a person of definite attractiveness, and keen intelligence.

The trip to England was primarily to continue her work with Tobias Matthay in London. The Matthay Pianoforte School, we learned, is housed in a quaint old Tudor building in Wimpole Street. Miss MacKenzie described with enthusiasm the charming, informal hospitality which prevails there.

"I believe this school to be absolutely unique," announced our visitor. "Of course, everyone has heard of the Matthay Principles, and most of us—at least most pianists—know the results which this method obtains."

"And, by the way, I want to say how well we of the American contingent acquitted ourselves in the artistic lists. There were 500 attending the summer session, many of them Americans, some of whom were scholarship holders in the American Matthay Association yearly contest. As you know, that organization annually sends to England a prizewinner for study with Mr. Matthay. Two of these scholarship students were so outstanding that they were chosen for the Queen's Hall program which closed the series of Matthay concerts. On this program there were nine players, three of them Americans—a fact of which all their compatriots were proud, you may be sure. Also appearing at this recital was Mr. Tapia-Caballero, a pianist sent to study with Mr. Matthay by the government of Chile."

"I want to speak, too, of the results which are achieved with children. At the Matthay School. This was my third summer there, and I was taking a heavy coaching course with several teachers, but I was especially interested in my work with children under Gwendoline Warren. The youngsters play with amazing artistry and technical finish."

"You have been quite successful with children yourself, haven't you?" Miss MacKenzie was asked.

"Yes, I have, and I find the work fascinating, although I fell into it rather by chance. You see, in Pittsburgh I have a large group of teachers, and I found it practical to present my principles of pedagogy by forming a demonstration class of children. It was purely a sideline at first. However, the children soon began to interest me to such an extent that I made the instruction of young children a real part of my work. I now have three divisions of students—the children, or demonstration group; the teachers; and what I call my playing group—pianists of high school and college age, or young married women, who study the regular concert repertoire."

"If I were a teacher," remarked the inter-

viewer, "I think I should find my most absorbing interest in the children."

"The older students are equally interesting," smiled Miss MacKenzie, but I think there is something creative in instructing a child. And they are so responsive!"

"That isn't the way a great many teachers would describe their pupils' attitude," we laughed.

Miss MacKenzie laughed, too. "I know what you mean," she said. "I remember a cartoon by Briggs of a suffering child at the piano, painfully hammering out scales at the stern behest of an old maid teacher. Well, that isn't my method. There are no 'stern behests!' I try always to present music to the child from the standpoint of self-expression."

"And the result is—?"

"That we modern teachers who never coerce and encourage originality have pupils who honestly love their lessons. For a case in point, a certain little boy whom I teach was quarantined last winter in an epidemic of mumps. Of course he could not leave his house, and he was so upset about missing his piano lesson that he begged his mother to get the doctor to allow 'Miss MacKenzie' to come to the house and play duets with him. Now there!" concluded Miss MacKenzie triumphantly, "isn't that a far cry from the 'Briggs cartoon' music lesson?"

"Modern teachers—particularly we who use the Matthay principles—are students of child psychology just like teachers of any other subject. I know I never 'talk down' to the children. I treat them just as if they were grown up, not as though I were telling them bedtime stories over the radio. And every little spark of originality is encouraged. Even if it means 'taking liberties' with Bach himself. If a child comes to me and says he has made a 'new ending' or a 'new way of playing' any composition which he is studying, I gave him every chance to express his ideas. Often they are surprisingly clever."

"How do you begin your training?" she was asked.

"With rhythm," was the reply. "The flow of rhythm is, of course, a Matthay principle, and I demonstrate it to the child by tapping, by his own pulse, by having him march. And I don't tell him what I am trying to teach him—I let him discover it for himself."

"From there I take up the notes—one pulse to a quarter note. Then I let the pupil discover that there are certain notes which take two pulses—the half-notes. And I want to say that, of all the children I have taught, not one has failed to respond to this method."

The interviewer, whose youthful excursions into the realms of piano technic were taken a la Briggs cartoon, mentioned this.

"A good many of us had that experience," agreed Miss MacKenzie. "I was head of the piano department in a college before I opened my Pittsburgh studio, and some of the methods which I now use with the children were inspired by my perceiving the obvious inadequacies of the early training of my college pupils."

More leading questions were trembling on our lips when a movement of her hand brought Miss MacKenzie's wrist watch under her eye, and she rose to go, impervious to our hints that, whatever the time, it was too early to terminate the conversation. The only additional information which we elicited while she gathered up gloves and purse was that she is returning to Pittsburgh to open her studio there on September 8. The studio, by the way, is to occupy larger quarters this season in order to accommodate the audiences who attend the events there. These facts, a "Good morning," pleasant but firm, and the interview was at an end.

M. L. S.

### Elizabeth Topping to Have Busy Season

Elizabeth Topping, pianist and teacher, will return from a vacation in her native Canada to reopen her New York studio about September 15. Miss Topping has had many years experience as concert player and teacher. She has studied in Berlin under Teresa Carreño and in New York with Paolo Gallico and Richard Burmeister. She expects her usual large enrollment of students for the coming season, and will also be heard in recital.



PAUL MUSIKONSKY

eight-year-old violinist, who will give a New York recital at Carnegie Hall this season. At the age of four he displayed unusual talent for the violin and immediately started tuition under the capable direction of Joseph Osborne. His concert is looked forward to with great interest by his many admirers.

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The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK SEPTEMBER 5, 1931 No. 2682

When will "modernistic" music begin to be old fashioned, and what are we to call its successor?

The opening of the musical season is only a month or so distant. Last call for enrolling pupils, brushing up the repertoire, and securing early autumn concert engagements.

The Bayreuth Festival reports of this summer must make New York and Chicago feel that their Wagner performances should hereafter attract reverent devotees from Europe.

America is the land of strict laws. Federal acts should be passed making it a felony to play a radio noisily; and a misdemeanor to keep one's foot uninterruptedly on the loud pedal of a piano.

Our Washington executives and legislators could learn much from the Russian Soviet in respect to governmental aid and support for music and musicians. The "dumping" of wheat seems not to interfere with the retention of art.

If American press agents consider themselves the leaders in their field of endeavor, let them read this, relayed via the New York Times: "At Granja de Torrehermosa, Spain, the audience of a cabaret, which called for an encore, enraged at the artist's refusal to sing again, rushed out of the building and saw him with his companions entering a waiting car to drive to a neighboring town, where he had another engagement. The car was surrounded and the crowd threatened to lynch the singer, called 'Little Angel,' if he did not yield. He therefore stood up in his car and sang an encore, and then was allowed to leave."

According to the jokesters, most of the European operatic ballets were supposed to be grandmothers. It is always sad to shatter an ancient belief, but it appears that at the Budapest Opera, for instance, the ballet dancers must be single, and are put under a ten year contract one of whose clauses forbids their marrying during that period. Of course, technical objectors might say that there could be unmarried grandmothers, but let it be stated that ballet dancers, in Budapest and elsewhere, are not less moral than persons in any other profession or department of life. Furthermore, a dancing grandmother is not a subject for reproach in these times. Many a modern grandmother dances longer, later,

## The Minnow and the Whale

Rumors reach this office regarding The MUSICAL COURIER. One of them has it that this paper is for sale. That rumor is correct. The MUSICAL COURIER is for sale, each and every week, at fifteen cents per copy, five dollars per year, with an extra charge for subscription to foreign countries.

A second rumor is to the effect that The MUSICAL COURIER will be absorbed by some other music paper. That rumor is amusing. There is no music paper big enough, powerful enough, or rich enough, to absorb The MUSICAL COURIER. A minnow cannot swallow a whale.

In its long existence of over fifty years, The MUSICAL COURIER has absorbed other music papers, but has never been absorbed, temporarily discontinued, or gone into bankruptcy, all those things being familiar experiences to some of its contemporaries.

Readers and advertisers of The MUSICAL COURIER should pay no heed to rumors spread by sources envious of the circulation, prestige, power, influence, and commercial success of this paper. Changes made recently in the directorate of The MUSICAL COURIER in no way affect its business or editorial policies. During the coming season, as heretofore, the paper will not only be superlatively efficient and authoritative in its reading matter and in its service to advertisers, but also several important new features will be found in these pages beginning early in September.

We sympathize with the would-be "absorbers" of The MUSICAL COURIER, for it is always a sad disappointment to such visionaries when they discover that their grandest dream project is merely one in which the wish is father to the thought.

and with more gusto and ardor than the bored girls of the younger ballroom onestepers and foxtrotters.

Eugen d'Albert, now sixty-eight years old, has just reached his operatic majority with his twenty-first opera, *Mister Wu*, to be premiered in Germany this winter. He continues to compose busily, and his appearances as a pianist are growing more scarce. Strangely enough, although three or four of the d'Albert operas enjoy abiding popularity in Central Europe, they have never taken hold of the musical fancy in America. Here he is best remembered and admired as one of the greatest pianists that ever came to this country, and his initial tour with Sarasate, the violin master, remains one of the brilliantly unforgettable events of American musical history.

## Introduction to Tonal Activity

In the August 15 issue of MUSICAL COURIER we printed an editorial entitled *Finale of Tonal Depression* which closed with the following sentences: "Before June, Depression will be only a baleful memory. Its finale is now sounding, stringendo e prestissimo."

We said June would bring the millennium, but from two recent reports we have a feeling we have given Depression too many months to live. Begging your pardon we will kill him in March if you do not mind—on the Ides of March to be exact. And we invite everybody to the execution.

Our reason for this decision is not because the Stadium Concerts, the Goldman Band Concerts, the Cleveland Stadium operatic performances, and the Hollywood Bowl Concerts have been more numerously attended this year than any of those of

## A MacDowell Memorial Proposed for Washington

The following letter from the Washington Chamber of Commerce explains itself:

August 17, 1931.

To the Editor Musical Courier:

Mrs. Edna Bishop Daniel, a valued member of the Washington Chamber of Commerce, has called my attention to the editorial entitled "Our Talented Painters" which appeared in the August 15th issue of the MUSICAL COURIER and I am writing to you in further confirmation of the action of the Washington Chamber of Commerce which she mentioned in her letter to you of August 14th.

Credit for initiating Washington's plan to show appreciation of the musical genius of Edward MacDowell is due to Mrs. Daniel who called this matter to the attention of our Board of Directors who in turn gave the stamp of the Chamber's approval to the projected memorial.

For your information the next step will be to take this matter up with the Senate and House District Committees, which act as the city legislature of the District of Columbia, when Congress convenes next fall. The Chamber's general counsel will be requested to draft a proper bill and to have

the past, but because we happened to mention last week in the pages of MUSICAL COURIER that there has been such a demand for the John McCormack White Plains concert, October 27, that seats have already been placed on sale at the County Center box office eight weeks in advance. And again because the concert at Chicago which Mary Garden will give on November 9 has already sold \$11,000 worth of tickets nine weeks in advance.

Here are the opening bars for our symphony of tonal activity. Music has indeed bowed her head with adversity for the last time if John McCormack and Mary Garden can begin to count gate receipts two months ahead.

## Stadium Aftermath

Before the New York Stadium season of symphony concerts closed last Monday, the usual discussions took place in the daily press regarding the value of the programs presented.

Some persons wrote letters to the papers, complaining about the invariable repertoire; other correspondents emphasized the value of repeating good works frequently.

Such pros and cons always come up whenever there is a symphonic series. Even the New York Philharmonic concerts are the annual subject of the same sort of argument. It is impossible to please all the listeners at the time.

As a matter of fact, the Stadium concerts presented varied, eclectic, and interesting programs, to suit every kind of taste; and with hardly an exception, all the music performed was of high artistic merit. Many thousands of hearers were in attendance, and enthusiasm manifested itself at every possible occasion.

Three conductors, Van Hoogstraten, Reiner, and Coates, each a distinct and individualistic musical type, presided over the Stadium concerts, and retained their old admirers and gained new ones, to judge by the results in applause and the number of bows given in acknowledgment.

The promoters of the Stadium concerts—Adolph Lewisohn and his associates—may well feel that their enterprise has succeeded again artistically, and that the standard of performances touched the same elevated level as heretofore.

Leaving out the few supercritical croakers, it is safe to say that a canvass of all the Stadium auditors of 1931 would show immense satisfaction with the concerts. They remain the great symphonic pleasure of the music loving masses who spend their summers in New York.

## A Splendid Gesture

In the recent announcement of the Philadelphia Orchestra Association plans for their thirty-second season the statement is made that despite the increased deficit of funds at the end of last season there will be no advance made in the subscription prices for 1931-32. This is a splendid gesture on the part of the guarantors of the orchestra who appreciate the enthusiastic support the music-lovers of Philadelphia have given their efforts for over thirty years. And it is evident that they do not wish to burden the subscribers at this time of cut salaries and depreciated incomes with more than the accustomed share of the manifold expense which one of America's premiere orchestras contrasts. We all know how much pleasure everyone has been denied because of the expense involved during the past year, and to know that the price of the Philadelphia Orchestra seats can be met without giving up other pleasures will stimulate the Philadelphia and New York audiences to a further show of gratitude to the orchestra which has given them so much happiness.

it introduced in both houses of Congress and then press for favorable action on the bill.

We will advise you when the bill is drafted, and subsequent action thereon, and meanwhile we will appreciate any support which you can give to this undertaking in your valuable publication.

Sincerely yours,

DORSEY W. HYDE, JR.,  
Secretary.

The editorial contained the following lines:

"America has had numerous painters and other artists who have won international fame. One of them, Abbey, has been memorialized by the placing of a tablet in the house in London where he lived. We do not know of any American composer, not even MacDowell, having been similarly honored, and even in America there are few if any monuments to our musicians."



# VARIATIONS

By the Editor-in-Chief

The first things one sees when the train enters Munich, are the two enormous signs advertising Hacker Bräu and Pschorr Bräu. The first thing one hears after getting to Munich (in July) is talk of the Mozart and Wagner Festivals.

Beer and music are attractions often associated in Germany and the combination seems to work out famously, the virtue of music evidently sufficing to wipe out the sin of beer. When I was a youngster studying in Berlin, I often went to the Philharmonic concerts and saw a vast audience seated at tables, imbibing beer and absorbing Beethoven with apparently equal relish. (Only the Philharmonic concerts conducted by Nikisch were beerless.)

Baedeker will tell you all about the palaces, museums, restaurants, churches, Rathshaus, and beautiful topography and vistas of Munich. And if you have no Baedeker, any taxi driver will do the job effectively. I have never seen taxi drivers as talkative, gemütlich, and well informed as those in the Bavarian capital. At least one of them is witty, too. He drove me past the medical school and pointed to its huge cupola. "That's the clinic where they do the operations. From down here that aula looks small, but patients are cut open there while 2,000 students look on—that is, if they do not happen to be in the Hofbräu at the time."

Just about sixty years ago Richard Wagner left Munich and went to Bayreuth. The first Festival there had a deficit of about \$30,000. In 1931, the receipts were almost \$250,000, being for 35,000 tickets and twenty-one performances, attended by 1,000 Americans, 400 English, 300 French, 300 Italians, and a host of Germans with a sprinkling of other nationalities.

When I was in Munich, the general expert opinion inclined to the belief that Bayreuth would not sell out this year, and such subsequently proved to be the case. Munich is not jealous of Bayreuth. Art matters are not looked upon in that spirit in Germany.

I attended the opening of the Wagner Festival (Meistersinger) at the Prinz Regenten Theater on July 18, and cabled in detail to the MUSICAL COURIER about the performance. Knappertsbusch did some authoritative and finely controlled conducting, even if his lyric line lacked a bit in graciousness. The singing was not any better than we hear at the opera houses in New York and Chicago.

Baron Von Falkenstein, the Intendant, gave me a courteous and truthful interview, expressing his honest concern at the financial outlook of the summer's festive Mozart and Wagner performances, due to the current hard times. I can testify, however, that the beer and other buffets did a solid business during the intermissions at the Meistersinger opening.

There is a Bach clothing shop, near the Rindermarkt. Also, Munich has streets named after Schubert, Haydn, and Beethoven.

Albert Nolte, the Munich correspondent of the MUSICAL COURIER, is one of the best posted and most alert of the staff which represents this journal in Europe. Also, his knowledge is not confined solely to music, for he led me to the Restaurant Walterspiel, second to none on the Continent. It is situated in the quaint and lovely old Hotel Vier Jahreszeiten, over which Max Hassler presides directorially in able and amiable fashion. Mr. and Mrs. Nolte (she is a Chicagoan) are honeymooning in Munich, having been married early this summer. The madame complained that her husband introduces her to a new Bavarian food delicacy nearly every day, and that she feared for her trim American figure, after viewing the generous amplitude of the average Frau in Munich.

At the Münchener Schauspielhaus I saw a play called Sex Appeal, and listened to almost a whole act before I discovered that it is the old comedy, Aren't We All, done so delightfully in America a number of years ago by Cyril Maude.

In the Rumford Strasse I glimpsed a sign, Anton Seidl, but the rapidly moving taxi prevented my noting what kind of a shop is run by the gentleman with the distinguished conductorial name.

In the Augustiner Strasse are several churches, and most of them face breweries. In fact, the big-

gest church there very appropriately faces two breweries.

In front of the Deutsche Bank is a statue of Goethe. An American viewed the monument and remarked seriously: "I suppose he was the first president of that bank." At least, so Dr. Nolte reports.

Somehow, drinking Munich brew and eating Bockwurst, while listening to a German Rudy Vallée crooning through a megaphone, is a discordant experience. It happened nevertheless to this narrator at the Venetian Café.

The Münchener Neueste Nachrichten carried an advertisement reading: "Josef Vogel, cellist, seeks immediate position; also plays tenor saxophone, piano, and traps."

Many advertisements of piano houses and dealers, in all the Munich dailies, prove that the instrument is by no means obsolete in the Bavarian metropolis.

Richard Strauss conducted a concert at the Odeon on August 2. The program consisted of his Alps Symphony, Till Eulenspiegel, and suite, Bürger Als Edelmann, from Ariadne.

August 4 marked the first anniversary of the passing of Siegfried Wagner. By the way, only one of his own operas, An Allem Ist Hütchen Schuld, has ever been given in Bayreuth.

A remarkably spirited, well sung and acted, and lavishly equipped performance of Im Weissen Röss'l (The White Horse Tavern) gave intense pleasure to a beer drinking audience, including your present reporter. Max Hansen is an inimitable comedian, quite in the suave Willie Collier manner, and I wish that Max would learn English and do his irresistibly comical stunts in America.

If you are surprised that this account of my Munich visit deals so largely with beer and food, it only proves that you do not know your Munich.

It was, therefore, with a most regretful palate that I boarded the Express for Paris—although the Bock in the French capital has improved notably since the war.

Arrived in Paris, one of the first persons I met was Irving Schwerké, just returned from his successful artistic supervision of the American Music Festival at Bad Homburg. The success of the enterprise, says Mr. Schwerké, will probably lead to its repetition next year, of course with a new program. As the old almanack used to have it, you may look any day now for a very interesting announcement (Journalistic) concerning Mr. Schwerké. He will,

however, retain his post as music critic of the Paris edition of the Chicago Tribune.

Several MUSICAL COURIER conferences in Paris included the editor in chief of this paper; its new business manager, George F. Hilbert; Cesar Saerchinger; and Clarence Lucas.

Herbert Carrick does not complain about depression and the decline of the piano recital possibilities. He spent most of the summer in Paris, playing an engagement nightly at La Petite Chaise, which has a restaurant and American bar. His wife, Sarah Fischer, also does not wait for the mountain to come to her in the form of singing opportunities, but took a speaking part in the play, Payment Deferred, given in English at the Théâtre Albert Premier. I saw her there, in the dialect role of a French adventuress, and liked her performance exceedingly.

Clarence Lucas began writing for the MUSICAL COURIER in 1893, thirty-eight years ago. He has lumbago at present, but as the readers of this paper know, that malady has not crept into the Lucas mind or pen.

Ezra Pound's opera, Heaumeière, with words by Villon, is to be broadcast soon in England. He says that he hopes it will be understood by the public better than they seem to grasp his poetry and other literary efforts.

Mme. Eidé Norena rested at the Plaza-Athénée Hotel following her activities with the London Covent Garden Opera. She was to intersperse her Paris Opera appearances with a concert at Ostend, August 29, given jointly with the tenor Anseau.

Columbia Broadcasting is to give bi-weekly programs of music from Europe during the coming season. Great Britain, France, Germany, Austria, Hungary, and Czechoslovakia are to furnish the performances, and in exchange those countries will hear air concerts from this side of the ocean, including those of the New York Philharmonic Orchestra under Toscanini.

The Colonial Exposition is presented with all the finesse in technic and imagination so eminently characteristic of Paris and the Parisians. At night the illuminated grounds, fountains, and buildings were a particularly impressive sight. The only incongruous note is struck by the American section, which consists of a miniature replica of the White House at Washington. Set among Soudanese thatched edifices, Indo-Chinese temples, Moroccan village huts, and the like, our White House looks like a lamb in a collection of tigers. There were some American concerts in our national department, but the French visitors to the Exposition skirted them carefully along the outside.

John Erskine, arriving from New York, was interviewed on the subject of American music, and said in part: "There is a great deal of musical talent in America. I attribute this to the extreme racial mixture with the Italians and Germans predominating in their influence. Especially in the field of choral work has America reached a high level, and this is a feature, anyway, of all Anglo-Saxon musi-

## Gabrilowitsch Starts Subscription

### For Gesellschaft der Musikfreunde, Vienna

It is with the warmest possible pleasure that the MUSICAL COURIER herewith acknowledges the receipt of the following letter:

Orchestra Hall, Detroit, Michigan,  
August 24, 1931.

Dear Mr. Lieblich:

I read with greatest interest your article in the August 15 issue of the MUSICAL COURIER concerning the Museum of the Gesellschaft der Musikfreunde, in Vienna. I have known that institution since my early student days, and have never failed when visiting Vienna in recent years, to spend a few hours in its inspiring atmosphere.

I fully agree with you that not only musicians, but all music-lovers as well, must unite to preserve this collection of unique musical treasures; treasures as important in the realm of music as are the possessions of the Louvre Gallery in the realm of plastic arts. The present difficulties regarding the care of this century-old institution owing to post-war conditions, must be relieved. Whoever loves and reveres the memory of Mozart, Beethoven, Schubert, Brahms should contribute his share. I notice with satisfaction that you suggest an immediate campaign, and that you agree to have contributions for

the museum sent in care of the MUSICAL COURIER. I enclose herewith my check for \$100.

(Signed) OSSIP GABRILOWITSCH.

The contribution of Mr. Gabrilowitsch officially starts the MUSICAL COURIER endeavor to secure a fund enabling the Vienna Gesellschaft der Musikfreunde to secure larger quarters for its remarkable collections, its present housing facilities being entirely inadequate. Much of the material belonging to the Gesellschaft cannot even be displayed in the single large room now in use, and has to be stored in the archives of the association.

The MUSICAL COURIER is in receipt of several letters promising sizable subscriptions as soon as the musical season starts. We shall be glad to handle the moneys, publish the names of all contributors, large and small, and forward the total sum to its intended destination.

Thanks are extended to Mr. Gabrilowitsch, and in advance to all other prospective contributors.

THE MUSICAL COURIER.

cal ability. We also have splendid orchestras in American high schools."

Wisely and thoughtfully, Mr. Erskine did not say that jazz is prevalent in his native country, and that "time would tell whether that idiom is to become an integral part of art music."

One reason why concerts by great artists are infrequent and unprofitable in Paris, is because of their horrendous cost to the public. I have before me two cancelled concert ticket stubs, which the grudging purchaser (by no means a wealthy person) kept as an unpleasant souvenir. One of the tickets admitted him to a Fauteuil réservé on March 28, 1931, at the Salle Pleyel concert of the Amsterdam Concertgebouw Orchestra under Mengelberg; the other called for a similar seat in the same hall, to hear the recital of Fritz Kreisler. The Concertgebouw ticket cost 150 francs (\$6) and the Kreisler billet cost 101 francs (\$4.04). Those are famine prices, and that is why there is a famine in attendance for most of the music-loving Parisians who do not desire to listen from the galleries.

Dimitri Tiomkin, the Russian pianist and composer, who came over from London for a few days, prior to his return to New York, accompanied me on a visit to Leopold Godowsky, very much improved in health, and working busily upon his newest compositions when we dropped in. With Tiomkin and Godowsky I also went out to the forest school and studio of Wanda Landowska, about one hour from Paris, where some of her pupils gave stylistic Bach performances for us on some modern harpsichords. Mme. Landowska has a wonderful collection of ancient forerunners of the piano, the old instruments being placed against the walls of her little concert hall in the woods.

Pauline Donalda, looking not a day older or less attractive than when she was a prima donna soprano at the Hammerstein Opera in New York, is teaching in Paris.

Colette D'Arville, studying in New York during the winter, has purchased a home in Paris for her summer sojourns there. She may make her American debut this season as Carmen at an opera house situated not one thousand miles from New York.

On July 27, Vladimir De Pachmann was eighty-three years old. I sent him a telegram to Villa Gioia, Fabriano, Italy (the address given to me) but it was returned undelivered.

Ludwig Breitner, by the way, is eighty years old, and still plays the piano actively and fairly well. He lives in Paris.

Did you know that Alberto Williams owns 300 musical conservatories in South America? His home, a palace of luxury, is in Buenos Aires. He composes skillful and mildly modernistic piano music, some of which I read at Godowsky's studio, and found to be most engaging.

Enil Sauer, Mme. Schön-Renée, Moriz Rosenthal, Frederick Stock, and Ossip Gabrilowitsch were some of the artists who spent restful days at Bad Gastein this summer.

You have seen the St. Cloud and Meudon photographs made by Clarence Lucas, and read his description of my visit to those places with him. I recommend all MUSICAL COURIER readers to look him up when they go to Paris, and to impound him into service as a gratuitous and remarkably capable guide. If there is anything he does not know about Paris and its environs, it would be something which never existed. I did reverence at the Rabelais statue in Meudon, where he was the merry Curé (mayor) of that place. Hard by is the famous Sèvres factory, and the ancient bridge over which the Revolutionary hags traipsed when they made their social call on royalty dwelling in the vicinity.

Conductor Vladimir Schavitch, just returned from Russia—his fourth annual summer engagement there—was a welcome morning caller at my hotel, and later came Dimitri Tiomkin. Schavitch told us many interesting things about his experiences in the Soviet country. He led opera in Moscow in June (Boris, Carmen, etc.) and then conducted a series of symphony concerts in Baku. At Moscow he also gave two performances of Beethoven's Ninth Symphony (150 in the orchestra) before sold out houses, with soloists and chorus from the State Opera. Mr. and Mrs. Schavitch and their daughter were to August at La Baule, and return to America end of Sep-

tember. While Schavitch, Tiomkin and I were hot in discussion of music and European politics, Clarence Lucas dropped in, and then came John Campbell, of the Paris New York Herald. He found plenty of unexpected material for the interview he was seeking.

Bruno Huhn, for thirty-seven years an advertiser in the MUSICAL COURIER ("and thirty-seven years more to come," as he put it), spent an instructive day at Chartres. Guide, Clarence Lucas.

Mary Garden is summering in Corsica, where another great conqueror also dwelt.

Mr. and Mrs. Alexander L. Steinert spent the warm months in Switzerland, and will return to their home at 69 rue Raynouard, Paris, on September 15.

Item from the Paris-Chicago Tribune: "A novelty in Paris which is becoming popular is the smoking of 'Chaliapin Cigarettes,' the use of which is recommended by the manufacturers to give the smoker a wonderful bass voice." I have had the same kind of a voice from too many cigarettes in general.

Henri Bernstein, the playwright, returning from America, delivered himself of these reflections just after he left the arrival platform at the Gare St. Lazare: "I have come back from New York full of enthusiasm. The Americans' rhythm of life, their movement, their tempo, is admirable, as is also their

goodwill. The crisis? It doesn't exist so far as foreigners are able to observe. Without doubt the country has had some hard days, and the problems of finance and agriculture, as well as prohibition, are not without some depressing effects. But it seems to me that the Americans have lost none of their ardor or spirit."

If it interests you to learn about it, Poli Negri stayed for some days at Montreux and says that she discovered there her possession of a potentially great grand opera voice. I publish this to please her, but sincerely believe that I am being hoaxed into a piece of fictional press-agentry.

Olga Forrai, late of the Chicago Opera, is in Paris, learning Carmen in French, preparatory to singing the role there this season.

Cecile Chaminade, seventy years old, wealthy, and living in Paris, still composes and some of her recent output is as delicate, tuneful, and piquant as in the days when she wrote La Lisonjera, L'Hirondelle, and others of her phenomenally popular piano pieces.

The last things I saw as the S.S. Bremen raced away from Cherbourg were the huge signs on the quay buildings: Cognac Biscuit, Contreau, and Cognac Monnet.

I had quite a musical trip home, and must tell you about it next week.

LEONARD LIEBLING.

### Irving Schwerké Joins Musical Courier Staff

Beginning September 1, Irving Schwerké became the Paris representative of the MUSICAL COURIER, with headquarters at 18 Rue Juliette Lamber, where all readers and clients of this paper, as well as other



IRVING SCHWERKÉ

musical visitors, will receive a cordial welcome from Mr. Schwerké hereafter.

Beginning his musical career as a pianist (Moriz Rosenthal was one of his teachers) Mr. Schwerké, American born, eventually centered his chief activities upon musical journalism, and made Paris his home and permanent headquarters. His articles from there have been published extensively in many American and European newspapers and magazines, and he has also issued a number of books, the best known and most successful of which are his Kings, Jazz and David and his biography of Alexandre Tansman.

Some years ago Mr. Schwerké was made music critic of the Paris edition of The Chicago Tribune, and at present fills that post with high distinction. He is generally regarded as a writer of musical authority and literary worth.

Mr. Schwerké will write a regular Paris letter for the MUSICAL COURIER, handle news, and represent the business interests of this paper. Associated with him will be Clarence Lucas, for many years the Paris correspondent of the MUSICAL COURIER, and one of its staff writers and associate editors for a great number of years.

With those two eminent musical authorities in

command, Paris may regard itself as well represented in America as the MUSICAL COURIER feels that it is represented in Paris.

### The Curtain Closes on Ravinia

The twentieth summer of the Ravinia Opera has joined its predecessors in the procession which marches steadily upward in pursuit of its altruistic ideal. There have been presented thirty-five operas at the "theater in the woods" in seventy-three nights, a figure even more impressive in view of the fact that this season's great hit, Peter Ibbetson, scored six performances. This, although it was not staged until August 3. Box office demands insisted upon the repetition, which necessarily shelved other works Mr. Eckstein had selected. The only other new opera added to the repertory of the company was William Tell which was given its first Ravinia performance at the opening.

In addition to the thirty-five operas presented and two combination recitals of symphonic works and operas, eleven Sunday afternoon concerts were played by the Chicago Symphony Orchestra, who also appeared on the stage for nine children's concerts, Thursday afternoons. The tenth of these entertainments had music furnished by military bands from the Great Lakes Naval Station and from Fort Sheridan.

Save for Peter Ibbetson, whose six performances remain an outstanding tribute of the opera going public, no opera was given more than three performances. Eleven works fell in this class, while sixteen operas were sunk twice and seven were heard only once. Of the thirty-five operas sung, twenty were given in Italian, eleven in French, two in German, one in Spanish, and one in English.

The Chicago Symphony Orchestra did much to add to the brilliance of the operatic performances. Present nightly in the pit, under the direction of Gennaro Papi, Louis Hasselmans, and Wilfred Pelletier, this organization has given the operas invaluable musical background. Under the baton of Eric De Lamarier, the symphonic record has been impressive.

Nothing but praise and intense appreciation can be accorded to Mr. Louis Eckstein for his generous encouragement to the musical culture of America.

### Sixteen Virtuosi

The fine quality of players who make up the personnel of our orchestras is indicated by the success last week of the performance of the final movement of the Mendelssohn Concerto at the New York Stadium by the entire first violin section in unison. Mr. Coates conducted the movement rapidly, and the violinists attained a unison that was without flaw.

It is well to remember that these, and the other members of the orchestra, are daily attaining such perfection in ordinary orchestra selections as a matter of simple routine. Many of those passages are far more trying than the Mendelssohn Concerto. The perfection of such unity is only indicative of the requirements imposed upon a first class orchestra according to modern standards.



### Piano Tuning a Necessity

A suit of decided significance in its implications was recently carried to the Supreme Court of the State of Michigan. It was brought by a piano tuner against a farmer whose daughter was musically inclined. Her father gave her piano lessons, one a week, but objected to the piano being tuned. The tuner was engaged by the father's wife and daughter during his absence, but the question of authority did not enter into the consideration of the Court, the case being decided in favor of the tuner solely on the merit of piano tuning being a necessity to the education of a musically talented child.

"No agreement to pay is claimed against the defendant," said Judge Clark in the Supreme Court opinion. "The piano was tuned while he was away from home." Recovery was on the theory that tuning the piano was necessary for which defendant is liable, and this is the sole meritorious question in the case.

"Defendant owned a farm in Lapeer County, where he and his family resided. The daughter was twelve years old, showed aptitude for music and was the pianist of the neighborhood. The father had provided piano lessons for her, and at the time she was taking one lesson a week.

"The piano was out of tune, no question of that, and there is testimony, undisputed, that for the daughter to pursue her studies and become proficient in music the piano had to be kept in tune.

"The authorities are agreed that a proper education is a necessary. What is a proper education in a given case depends on the circumstances of the case. A common school education is a necessary. While it has been held in several cases that a higher or classical or professional education is not a necessary, the holding is usually qualified by the statement that circumstances may exist where such an education may be a necessary as a matter of fact."

The court cites the opinion in *Cory vs. Cook*, decided by the Rhode Island Supreme Court as follows: "We do not agree with the contention of plaintiff's counsel that, simply because the State through its public school system furnishes the facilities for a common school education, the father cannot be held liable for anything in the way of supplemental or additional training for the child. This must be left to depend upon the circumstances of the case."

The Michigan opinion, in the case of *Sisson vs. Schultz*, concludes: "In the case at bar musical education of the child was recognized by the father as befitting and advisable. The amount involved is small and easily within the father's means. The service was necessary to the child's pursuing her studies. There is evidence that the father neglected to provide it. The case is a close one on the authorities, but we are constrained to hold that the court did not err in submitting the question to the jury."

If, as it is implied by this court decision, piano tuning is a necessity to those who are studying the instrument, can we not hope for the halcyon day to come when the parents of musically talented children may be obliged by law to give them proper instruction? This controversy seems to us a step in the right direction.

### Too Costly

It is not surprising that the Aborn plan for grand opera is to be abandoned for the reason that orchestra musicians are too costly. Grand opera is never likely to be self-supporting at popular prices. If it is, it will succeed by the gift of services at reduced rates by everybody concerned. Artists like other laborers being worthy of their hire, however, should not be called upon to subsidize opera in this manner. If there must be a subsidy let it come from volunteer contributions by music lovers.

### War in Boston

There seems to be a tendency to make Boston, the "Hub of the Universe," the theatrical and musical battlefield of the nation. The new war is an impending Gilbert and Sullivan bombardment in which two rival companies—one sponsored by the Shuberts and the other by Erlanger interests—will present operas of the Savoy tradition. What fun H. T. Parker and Phillip Hale will have. Much critical blood will be shed we hope. Boston is again the center of musical eyes—at least for a moment.

### Philadelphia "Elektra"-fied

Some time this winter Philadelphia is to be "Elektra"-fied by a revival of Richard Strauss' opera which has not been presented since the season of 1909-1910 when the Metropolitan Opera Company

performed it. The Philadelphia Grand Opera Company is to be the sponsor of the opera's return to the American scene. We wonder if perchance the Quaker City debut will celebrate the inauguration of the Pennsylvania Railroad's new electrified system between New York and Philadelphia. And we wonder if "Elektra" will shock the citizens of the demure city in Pennsylvania.

### The Beguiling Bow-Wow

A London music hall composer of the Victorian era died, at seventy-four, in the English capital the other day. His name was Joseph Tabrar. The name of the deceased probably is not familiar to Americans, but their older generations will recall Mr. Tabrar's most famous opus, *Daddy Wouldn't Buy Me a Bow-wow*.

That popular song was performed and parodied in its time as busily as *Yes, We Have No Bananas*, which obsessed the world for a while during recent years.

It appears that among other successful pieces from Mr. Tabrar's pen were *Ting-Ting*, *It Ain't All Lavender*, *Poor Pa Paid*, *For the Sake of the Little Ones at Home*, and *Oh, You Little Darling, I Love You*. Like Wagner, Mr. Tabrar wrote both the words and the music of his compositions, of which he published more than a thousand. He was a man of superior birth and education, but elected to drift into the field of popular song writing because he had an aptitude for it and earned large profits from almost the beginning of his career in that domain.

To succeed as a lyricist and composer of popular songs one must have a sense for the psychology and primitive musical instinct of the masses. They like catchy jingles, compelling rhythms, and facile tunes easily remembered. It sounds like a simple recipe for the song writer but many an excellent musician has tried his hand at the task and failed conspicuously. The process requires a specific talent for that very kind of invention.

One of the best known musicians said to us one day, "I could shake that sort of music, and a couple of musical comedies, out of my sleeve each week if I desired, but I do not care to do it." We assured the gentleman politely but firmly that he was mistaken and the best way to convince himself was to put such material on paper and see how far he would get with publishers, performers, and the public.

He did not take our advice and is still holding an inferior position in a small American city.

The late Mr. Tabrar served a useful purpose, for his lyrics were never indecent or even suggestive, and his tunes were pretty. He gave innocent pleasure to millions of persons who, anyway, were not to be reached by Bach, Schumann, Mozart, Brahms, Debussy, Scriabine, Wolf, Prokofieff, and the rest of the classical and modernistic crew.

### Enraptured But "Busy"

Music critic Pitts Sanborn waxes eloquent over the acoustical and native beauties of the Robin Hood Dell in Fairmount Park in Philadelphia. For a whole column he sings its praises stating, among other rapturous phrases, that "never before had I heard an orchestra in the open sound so thoroughly well" and "the strings, always the heel of Achilles in outdoor performances, really had the brilliance and incisiveness that we associate with Philadelphia strings in a concert hall." In fact, Mr. Sanborn is so enthusiastic about The Dell that he apologizes for odious comparisons. His only cheerful comment is the fact that the Philadelphia mosquito, due, probably to its New Jersey black blood, is unusually ravenous. Let Mr. Sanborn enjoy mosquito-ridden-music if he likes it. We prefer an opportunity to listen without scratching.

### Schumann, the Romantic

A new book called *Schumann: A Life of Suffering*, by Prof. Victor Basch, makes its appearance at an opportune time.

That towering German romantic composer has been neglected somewhat of late owing to the slogan of certain screaming modernists—happily their specious plea is already losing effect—that music which appeals chiefly through emotion and classical formalism in construction, must as a consequence be childishly sentimental, outmoded, and even puerile.

Schumann was artistically and specifically the product of his time, the time of romantic thought and beauty for beauty's sake. Even our age of mechanism has not succeeded in stifling the desire of the human race for elevation of feeling, or in killing its heart hunger for something more than utilitarian

and factual existence. Schumann's intense culture, lofty imagination, refined feeling, lovely melodic gifts, and resourceful craftsmanship, are among the priceless contributions to the repertoire of music. He influenced even Brahms, his great and abiding admirer, in whose works there is many an essentially Schumannesque page.

There would be a sad hiatus in the links binding the great eras of Classicism and Romanticism, if Schumann's works were not in existence to perfect the connection.

His songs are indispensable; his piano works, large and small, have never been excelled in their particular and peculiar domain; his piano concerto, and the E flat quintet remain fragrant, finished models of their kind. Even the symphonies, so often accused of being merely orchestrated piano compositions, continue to interest conductors and please the public.

A tithe of Schumann's inspiration in tune and direct musical appeal would be of the greatest possible benefit to those modernistic composers who belittle and ridicule his achievements, pure emanations of genius.

Prof. Basch's book on Schumann, a tender, sympathetic, and understanding volume, is an act of fine homage to his memory and a distinct service to the musical generations of today.

### The Routine of Radio

Here comes the report of the National Broadcasting Company's Artist Service (booking agency) which says that returns from engagements secured for its artists have totaled \$10,000,000 during the past twelve months—a 54 per cent. increase over two years ago.

Also, according to same source, 300 performers have benefited from those 1930-1931 engagements. George Engles, director of the Artist Service, adds:

Advance bookings for the coming season indicate no falling off in demand for entertainers. Concert artists alone, of which the organization represents 120, already have 60 per cent more bookings waiting for them for the season of 1931-32 than they had last season. There seems to be money available for what people really wish to spend it on. The public is not economizing on entertainment. It is spending more for amusement than ever before. Perhaps this is due to an effort to find temporary relief from worry. However, only first rank artists and entertainers are enjoying continued prosperity. Those of lesser talent and prestige have been having a hard time."

Mr. Engles speaks from experience, and common sense prompts belief in his statements. The most famous artists always have prospered while their vogue flourished; and the less gifted and less popular performers never have found it easy to duplicate the successes and profits of their more celebrated colleagues.

Perhaps that is as it should be, and maybe those matters are regulated by the law of public supply and demand. Such answers, however, do not help the lesser artists who need engagements in order to continue their careers. What are they to do, if the public is not informed properly that enjoyment may also be had from listening to performers who are not headliners, but might be some day, if given sufficient opportunity to demonstrate their abilities.

The managers and radio projectors in effect tell the minor artistic applicants: "Get a reputation."

And the minor artistic applicants may well answer: "Where? In the bread line, the almshouse, or at the bottom of the river?"

It is a great problem, this financial appraisal of talent, and at this moment seems even further from solution than before the current economic complications.

Could not the radio studios give Starless Concerts, and Less Known Artists' Recitals, and let the public choose the performers they would like to hear again? The present system is not all-convincing. The radio listeners have their "favorite" artists selected for them by the producer. Very few musical performers have made their reputations on the air, but are engaged for the radio because of reputations achieved on the concert stages or in the opera houses.

Radio now is important enough and rich enough, to strike out on its own in music, and discover, and originate, and develop its own artists, in addition to featuring those already established in another field of production.

### Culture in Chicago

Chicago is certainly making music. Another dispatch announces a new band which drew an audience of 10,000 to Grant Park on August 24. If Chicago is really music mad, other cities should bestir themselves.

# THIS, THAT, AND THE OTHER THING

## RADIO

The Keys of Happiness program on Saturday last had as its guest pianist, Harriet Ayer Seymour, who is champion of the self-instruction in music cause.

This is right good news. Sophie Braslau will be the guest artist of NBC for four pro-



SOPHIE BRASLAU

grams, September 6, 13, 20, and 27. The list of selections has not been released to date.

Germany has shared her choicest musical fare with American radio audiences during the festival season, even being so generous as to give us a superb performance of *Tristan* from Bayreuth. In return, we have promised the Germans a series of good-will concerts, the second of which will take place tomorrow (September 6) over the NBC-WEAF network.

Authentic Negro airs will make up this program, and Everett Marshall will be one of the soloists.

Polish composers were featured on the Chicago Philharmonic Orchestra broadcast last Sunday.

The NBC press department sends this good news: "Paul Whiteman, who conducts his orchestra over the NBC network, was born in Denver, Colo., forty years ago, the son of the music supervisor of the city schools." It is good to know that the heavy-weight conductor didn't just grow.

Gilbert and Sullivan's *Yeoman of the Guard* was offered over the NBC-WEAF network on Sunday at five. Mary McCoy, Ivy Scott, Mary Hopple, Charles Harrison, Harold Branch, Walter Preston, John Barclay, and Charles Pearson sang the principal roles.

Those David Guion programs wear well. On Tuesday he and his assistant, Paul Ravell, presented another series of Guion compositions. They are well worth listening to.

Footlight Echoes (WOR) echoed some pleasant old-timers on their Wednesday program. Among other things, there were selections from Herbert's *Eileen*, Friml's *Katinka* and the *Vagabond King*.

A good program from the Canadian National Exhibition was broadcast over NBC-WJZ last Thursday.

Barbara Maurel sang songs by Kramer, Debussy, and Rosamund Johnson on her Thursday program (WABC). The assisting orchestra played Johann Strauss' seldom heard *Pizzicato Polka* and Debussy's *Golliwog's Cake Walk*.

The dream of some of us came true when Howard Barlow played an all-Massenet program last night. Here it is: *La Danza* (Scenes Napolitaines); *Sous les Tilleuls* (Scenes Alsaciennes); *Navarraise* from *Le Cid*, and *Fete Boheme* from *Scenes Pittoresques*.

Motets, hymns, arias from oratorios, will again be at your call on Sunday over WABC from four to five.

Philip James, who also lectures at Columbia University on musical topics, conducts one of WOR's Little Symphony orchestras.

Their Friday program included Rimsky-Korsakoff's *Le Coq d'Or*, and *Silhouettes* of Henry Hadley. There were other selections, too, but these were especially pleasing.

Theo Karle's is still one of the finest voices on the air. He sang again on the Pillsbury hour last night. Toscha Seidel played Paderewski's *Minuet*. If Pillsbury aimed to have the flower of radio programs, they come close to having one of its finest blooms.

Fray and Braggiotti will play de Falla's *Fire Dance* on their program tomorrow evening over WABC. Along with Youmans, which is a collection of Vincent Youmans' tunes. The combination may please de Falla.

Toscha Seidel told all his life's secrets when he was interviewed on the regular weekly WABC "Meet the Artist" feature. He also played a few little trills and things to give his admirers an inkling of how it is done.

Rudy Vallee, if rumor is true, is the Merton of the radio. He wants to do bigger and better things. Now if he really means it, he must have shuddered when he read all the dreadful things Frank La Forge had to say about crooning. It isn't just that La Forge doesn't like crooning; he is sure it ruins the voice, so Vallee will soon have to make his choice. Perhaps he will decide that a croon in the hand is better than future concerts in the bush.

Rosa Raisa appeared as guest speaker on the National Farm and Home Hour on Friday last. Raisa knows what it is to lead the life of a lady farmer, as she is the mistress of a splendid, up-to-date country estate in Italy. But it was not about farms that she spoke. It was about learning to sing.

Charles Premmac, concert and radio tenor, lately soloist with the Bamberger Symphony

under Philip James, will be the guest artist with the Perole String Quartet on the opening of their series September 13 over Station WOR. Mr. Premmac will sing two numbers by Handel and several Hungarian folk-songs.

Vivian Hart, who sings one Gilbert and Sullivan prima donna role after another, sang two tunes from Heywood Brown's revue, *Shoot the Works*, last Saturday.

Whithorne's Pell Street, Chinatown, was one of the music numbers in the Real Lacquer and Jade program over WOR last week.

## I See That

The Guilman Organ School, New York City, of which Dr. William C. Carl is director, announces that four free scholarships will be offered during the coming season by City Chamberlain and Mrs. Philip Berolzheimer.

Florence Easton begins her season with an appearance as soloist with the Easton (Pa.) Symphony Orchestra on October 16.

Conchita Supervia, much heralded Spanish mezzo-soprano, will arrive in America early in January.

Sidney Sukoienig will play his own arrangement of C. P. E. Bach's sixth sonata at his New York recital on November 16.

The People's Chorus, New York City, will resume its sessions in mid-September.

The seventh Adirondack Choir Music Festival begins at the Lake Placid Club on September 17.

The New York Madrigal Society will give final auditions for debut recitals on September 12.

The Chicago Symphony Orchestra announces Iturbi, Gradova, Gabrilowitsch, Adolf Busch, Spalding, Thibaud, Milstein and Piatigorsky as its soloists for the coming season.

Donald Brian will sing his old role in the

Merry Widow in the Aborn production next week in New York.

Romeo and Juliette was given at the Steel Pier in Atlantic City in English.

The weekly series of chamber music recitals at Summington, Mass., closes this week.

Mary Wigman's second American tour will begin shortly after the Christmas holidays.

The Scottish music festival at Banff has ended. The King and Queen of Siam witnessed the closing performance.

Frank Jay Gould will launch a "back to opera" campaign in Nice, and proposes giving opera on a dollar-a-seat basis.

Antonio Scotti and Genaro Papi were shipmates on the Roma. They arrived in New York on Monday.

The International Opera Company in Paris has a formidable list of audition judges. Among them are Eva Gauthier and Marguerite D'Alvarez.

Sousa's March des Legionnaires was played at the Paris Colonial Exhibition before Ambassador Edge and General Pershing.

Doris Kenyon has been appearing in Munich in costume recitals.

Ernst von Dohnanyi will tour America again this season, according to Budapest newspapers.

The Buenos Aires opera season has closed.

A new chamber music society has been formed in Barcelona; it is called Audiciones Intimes.

Toscanini will conduct the Ring cycle in London next season—perhaps. At any rate, negotiations are said to be under way.

Maurice Ravel has completed a new work—a concerto for piano and orchestra.

There is a rumor that Jeritza and Lehar may make a joint tour of the country.

Mengleberg's orchestra, the Concertgebouw of Amsterdam, will give a series of concerts with Andreas Segovia, Piatigorsky, Rosenthal, van Bos, and Horowitz as soloists.

Jacques Thibaud made his debut as conductor at Salle Pleyel on August 6.

Albert Coates is out at sea, homeward bound.

The Beethoven Association, commencing its thirteenth year, will give seven concerts during the coming season at Town Hall.

Carola Goya will begin her season with a dance recital in Worcester, Mass., on October 16.

Fourteen operatic artists will appear during the coming season under the NBC standard.

The New School of Social Research is planning an ambitious program of lectures for the 1931-32 season. These will include the usual array of music discussions.

Columbia Concerts Corporation celebrated the addition of eighty-two cities to its community plan by giving a banquet.

Rudolf King is to live in Vienna.

The Philadelphia Grand Opera Company will give a performance of *Wozzeck* at the Metropolitan Opera House, New York, on November 24.

Peter Ibbetson proved the most popular offering of the Ravinia opera season just ended.

Milan displayed unusual interest in the revival of *Carro di Tespi*.

Catharine Bamman and Gerald Hanchett narrowly escaped drowning.

Barbizon-Plaza offers award for outstanding concert given there.

A chamber music festival was given at Mondsee Castle.

Rosenthal's *Variations* were acclaimed in Austria.

The White Top Mountain Folk Music Festival in Virginia proves most successful.

La Scala in Milan is to have a yearly sum of \$800,000 allotted to it, administered by a council of eleven who will have complete charge of the direction.

Twelfth Schmitz Summer Season ends.

Huge audience at the New York Stadium tenders conductor Coates and his orchestra a tremendous ovation at season's final concert.

Mae MacKenzie discusses Piano Pedagogy in an article in this week's issue.

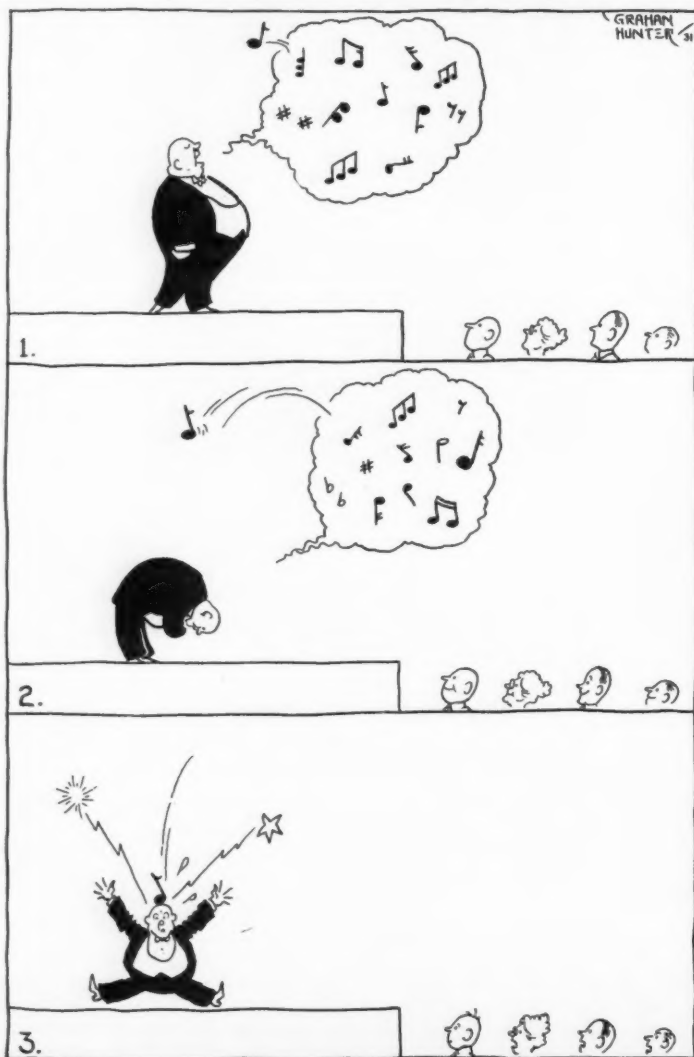
Orchestra men honor Stoessel as Chautauqua season closes.

Marie von Unschuld, the first to teach via Television.

Virginia's Sacred Music Festival to become an annual event.

Beethoven Association is given seven concerts this season.

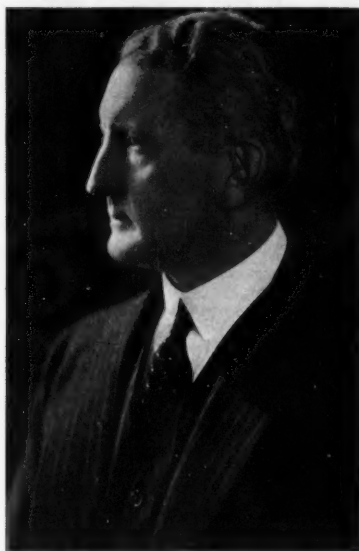
115,000 Chicagoans crowd huge stadium to hear gigantic music festival.



THE FALSE NOTE



## READY FOR BUSY SEASON



CLARENCE WHITEHILL.

baritone, of the Metropolitan Opera Company, who will open his New York studio, September 8, where he will teach singing, diction, operatic tradition and acting. Mr. Whitehill will also fulfill concert, operatic and radio engagements, and begin his eighteenth season with the Metropolitan in February, 1932. (Underwood & Underwood photo)

## Jessie Fenner Hill Again on the Air

Jessie Fenner Hill, New York voice teacher and coach, presented her bi-weekly radio program on Tuesday evening, August 25, over Station WMSG.

The artist-pupil on this program was Angeline Kelley, contralto, of Kansas City, who has been coaching with Mrs. Hill during July and August. Miss Kelley sang Down by the Sally Gardens, an old Irish folk-song arranged by Herbert Hughes, and Twenty Eighteen, an old English air arranged by Deems Taylor. Although Miss Kelley has not yet appeared publicly in New York City except over the radio, she is one of the best-known young concert artists of the middle west.

Mrs. Hill also presented as guest artist, Herr Karl Biermann, well-known German baritone, who, after many successes in his native land, came to this country where he has been instructor in singing at the State Normal School, Potsdam, where Mrs. Hill also taught last year. He sang The Wayfarer's Night Song, by Easthope Martin, and I Arise From Dreams of Thee, by Bruno Huhn. Both voices came over clearly and evenly.

Augustine Norris, composer-pianist and Mrs. Hill's assistant, played for both artists in his usual "impeccable manner and faultless, pure pianism."

Ula Sharon, soprano, and pupil of Mrs. Hill broadcast two weeks ago and received so much fan mail that she is scheduled to broadcast again on Mrs. Hill's program.

## Soder-Hueck Correction

In the August 15 issue of the MUSICAL COURIER there appeared an article by Ada Soder-Hueck, a paragraph of which was slightly misleading, owing to a typographical

error. This should have read: "The diaphragm is properly developed through deep breathing. One must not be self-conscious of the breathing function when singing because the breath controls itself automatically to support the voice."

Mme. Soder-Hueck has been enjoying a vacation at Asbury Park, N. J., after a busy winter and spring, but will reopen her Metropolitan Opera House studios early this month.

## Leonard B. Job Joins Ithaca College Faculty

President George C. Williams announces the engagement of Dr. Leonard B. Job, well known education administrator, as dean of education for Ithaca College, Ithaca, N. Y.

The new dean is a native of Indiana and a graduate of Indiana University in 1915. He received his Doctor of Philosophy Degree from Columbia University in 1926. He is also a member of Phi Delta Kappa professional fraternity, which is devoted to research service and leadership in education.

His educational work includes three years with the State Department of Indiana as assistant state superintendent; two years in the research department of Teachers College of Columbia University; and five years as professor of education in the Ohio University at Athens, Ohio. He was also engaged for three years by the United States Government as training officer, which position brought him into close contact with administrative work in colleges and universities in Ohio, Indiana and Kentucky; while his experience at Teachers College in school and institutional surveys, together with his association with the Institute of Child Wel-



LEONARD B. JOB

fare Research gave him exceptional opportunity to study institutional management.

Dr. Job, who will begin his new duties at the opening of the Ithaca College fall term, October 1, will not supplant any present member of the faculty. He will have general supervision over all departments, but each department will retain its own director with unchanged authority.

## Amato Pupil With NBC

Aileen Clark, soprano, who broadcasts every Saturday night over Station WEF, is now under the management of the National Broadcasting Company. Miss Clark, who is a pupil of Pasquale Amato, is receiving many congratulations after each broadcast, and is considered one of the best radio finds.

## Rudolf King to Live in Vienna

Rudolf King, Kansas City piano pedagogue, will sail from New York on September 19 aboard the Milwaukee, en route to Hamburg, Berlin, and Vienna. The last named city is to be Mr. King's residence during the coming winter.

## Braslaw to Broadcast

Sophie Braslaw will be heard on four NBC programs, September 6, 13, 20 and 27. The contralto will appear as soloist on the NBC Artists' Service Hour over Station WEF and a nationwide network.

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ELIZETTE REED BARLOW, Washington Seminary, Atlanta, Ga.; June, Jacksonville, Fla.; July, Atlanta, Ga.; Aug., Houston, Tex.  
CATHERINE GERTRUDE BIRD, 103 Eliot Street, Detroit, Mich., June 15.  
JEAN WARREN CARRICK, Dean, 160 East 68th Street, Portland, Oregon, June 8; Chicago, Ill., July 24; San Francisco; Los Angeles; New York.  
DORA A. CHASE, 44 Gates Ave., Brooklyn, N. Y.; 76 East 79th St., New York City.  
ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, O.; Cincinnati; Toledo; Indianapolis, Ind.; Buffalo, N. Y.; Pasadena, Calif.  
BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.  
IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.  
GLADYS MARSALIS GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27; Mexico City (in Spanish) 1932.  
FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.  
HARRIET BACON MACDONALD, 6010 Belmont Ave., Dallas, Tex.; 1422 Battery St., Little Rock, Ark.; 13434 Detroit Ave., Cleveland, O.  
MRS. WESLEY PORTER MASON, College of Music and Arts, Dallas, Texas; Wichita, Kans.; 10320 Walden Parkway, Chicago.  
MRS. LAUD GERMAN PHIPPIN, 3504 Potomac Ave., Dallas, Tex., June 6; 1115 Grant Street, Denver, Colorado, July 27.  
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., June 15; also Jan. and Nov. each year.  
VIRGINIA RYAN, 76 East 79th Street, New York City, June 15.  
STELLA H. SEYMOUR, 1419 S. St. Mary St., San Antonio, Tex., June 15.  
CAROLINE D. THOMAS, 1220 Lee St., Charleston, West Va., June 8.  
GERTRUDE THOMPSON, 508 West Coal Ave., Albuquerque, N. M., June 1; Phoenix, Arizona, upon arrangement.  
MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla., June 1 and July 15th.

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**UP THE STREET**

—By Julian Seaman—

Among life's lesser mysteries is the bag which accompanies the musical tourneys of Francis Davenport Perkins, questing fact and fancy for the New York Herald Tribune. The possible contents of that bag have piqued the insatiable curiosity of music row for many moons. And like Kipling's cat, who walked by himself, Mr. Perkins never told anybody.

For some reason Frank just hates to open that bag in a public place. He is quite sensitive about it. But he did open it at the New York Stadium the other night—or it may have been somewhere else at another time. I disremember.

It is a small brown bag, one of these "overnight" affairs which only the most credulous would consider as adequate protection against the mild rigors of a trip to Staten Island. Here is the latest inventory, taken casually in the field: Two lightsome love stories bound in passionate violet,—would you believe it?—the famous meerschaum pipe, the bowl hollowed from the topmost turret of a Rhineland Schloss; a couple of very defunct scores, Sowerby or "New Year's Eve in New York" or something equally atonal; a cigar box once presented by the Baroness de Podraghy, now containing a few pipe stems, matches and a can of ground cork, surnamed tobacco; three handkerchiefs, eighteen Stadium programs, mementos of some perfectly awful moments; also one of last December 23 in the Town Hall, and a few other musical odds and ends, including one Reiner baton caught on the wing. Mr. Perkins probably will look at his files and tell you in all sincerity that there was no concert in the Town Hall on December 23. Again, I disremember.

The Stadium continues to afford its meed of amusement. Mr. Coates and the orchestra, adorned by the necessary soloists, were rehearsing Verdi's Requiem. The tenor, a well-known figure at such fiestas, who once had a beef stew named after him in Worcester, plunged bravely into his part, carolled blithely in the frenzy of the moment and made the most frightful faces at the cellos. Mr. Coates saw the faces of his musicians tighten and strain, and Mr. Wallenstein's slight form trembled and shook in his chair. Finally the third or fourth trumpet, who had nothing to do with the immediate proceedings, launched a guffaw, which proved too much of a strain for the cellos, who laid down their bows and roared. Everything jangled and was still. Mr. Coates looked mystified, and the tenor turned a delicate purple about the ears. They tried it again, but one of the bass violas, who could see the tenor, let his bow slip. A squawk like some chicken parted from its head, a giggle and a loud: "Ha, ha!" All the strings were dissolved in mirth. The tenor stalked off in a dudgeon which grew higher at every step. Mr. Coates tried to look severe and then grinned himself. Even the other soloists were laughing. And the poor tenor, who thought he was the butt of an untimely jest, hadn't the slightest idea why everyone was laughing. Mr. Coates explained as tactfully as possible and advised the tenor to play poker and acquire a less ardent mien.

Once there was a contralto, believe it or not with Ripley, who had never sung "Mon coeur s'ouvre sa ta voix," but still held an operatic urge. There was one thing she feared worse than a conductor, and that was lightning. Through an error in judgment, she found herself cast for an Amneris at the Polo Grounds. About the time when Amneris steps forth to have it out with Rhadames, a forked tongue of fire split the sky in three pieces and rain fell in a solid wall upon Pharaoh's mighty palace. The grand hall was soon awash and the audience stopped throwing peanut shells into the press pit and began to swim for the elevated. The Rhadames, emanating at some remote time from La Scala, was singing in quarter-tones, which so infuriated our American contralto that she forgot the lightning and went right on singing, bent upon yanking the tenor back to a proper pitch. And the conductor, thinking this a fine display of artistic fervor, made his orchestra cover their instruments with their coats, scattered the spray from his baton, and ploughed ahead until the scene reached a moist conclusion. But the lady was dining atop of a Brooklyn hotel the other night, the lightning flashed, the thunder roared, and she fled to the basement. Her husband, to pacify the hostess, told the aforesaid tale. I wouldn't mention the contralto's name for the world. She still sings Amneris upon occasion.

It is queer how Russian art thrives while the rest of the world pines in economic distress. Albert Coates thinks the Moscow Bolshoi Theatre would show the rest of

the world how opera should be sung, chorus and all, but puts off matters until the winter of 1933 and by that time no one will remember that the Metropolitan once produced Sadko in French, with no chorus to speak of.

And speaking of Albert, here's one too good to keep, even in this weather. Mr. Coates made his debut on a certain damp evening last summer in the Robin Hood Dell, Philadelphia. That sylvan glen was dripping at the time. The sunrise music from Khovantchina had been heralded some days before, but when the time came Mr. Coates thought a more rousing substitute might better serve to lift the current spirit. So he played the Gopak instead. Came Samuel L. Laciari, Linton Martin and other Olympians. And Mr. Coates was astonished the next day to read poetic descriptions of how he interpreted the inner mysteries of Mous-sorgsky's sunrise. A proper reticence among fellow members of the craft protected these gentlemen at the time and Mr. Coates wouldn't breathe a word of it, although the faux pas afforded him much amusement. You see, I am shameless.

**University of Michigan Music Notes**

According to President Charles A. Sink, the eight weeks' summer session of the University of Michigan School of Music, Ann Arbor, Mich., which has just closed, was one of the most successful which the school has had. In spite of the depression there was a record attendance, and all the teaching staff was kept busy. In addition to Mr. Sink, those in charge during the summer were Earl V. Moore, musical director; Wassily Besekirsky, violin; Palmer Christian, organ; Guy Maier, piano; David E. Mattern, public school music; Hanns Pick, cello; James Hamilton, voice; Mabel Ross Rhead, piano; Anthony J. Whitmore, violin; Joseph Brinkman, piano, and the following general instructors, Louise Cuyler, theory; Margaret Diefenthaler, guest instructor in piano class methods; Nicholas Falcone, wind instruments; Hunter Johnson, theory; Thelma Lewis, voice; Thelma Newall, violin; Lucile Schoenfeld, piano; Frank Showers, public school music; Nell Stockwell, piano, and the following teaching assistants, Kenneth Osborne, theory; Earl Slocum, flute, Paul Thebaud, oboe; Ralph Fulghum, cornet and trumpet; Philip Cox, horn; Winchester Richard, librarian. Students enrolled included many professional musicians and many regular, matriculated students who desire to shorten their college period by earning summer credit, as well as special students.

Concerts were given during the summer by members of the faculty and by students. For the most part these concerts took place in Hill Auditorium, with its seating capacity of nearly 5000, and they were well attended by the general student body of the University, which numbered nearly 5000, as well as music lovers from the community and surrounding cities.

In the faculty concert series, programs were included as follows: July 8, Helena Munn Redewill, assisted by Hope Bauer Eddy, contralto, and Leah Margaret Lichtenwalter, accompanist, gave a program of music illustrated by original poems. Mrs. Redewill is a distinguished musician from San Francisco, a graduate of the Michigan School of Music, and on this occasion appeared as guest soloist.

July 7, Palmer Christian appeared in organ recital. July 14 the School of Music Trio, consisting of Wassily Besekirsky, violinist; Hanns Pick, cellist, and Joseph Brinkman, pianist, gave numbers by Saint-Saëns, Tcherépaine and Schumann. July 21, Thelma Lewis, soprano; Wassily Besekirsky, violinist; Hanns Pick, cellist; Joseph Brinkman, pianist, and Ava Comin Case, accompanist, joined forces in a miscellaneous program. July 28, Joseph Brinkman offered a piano recital of numbers by Beethoven, Respighi, Chopin and his own Sonata. August 4, Messrs. Besekirsky, Brinkman, Pick, James Hamilton, tenor, were heard, with accompaniments by Ava Comin Case. August 11, Mabel Ross Rhead, pianist, presented numbers by Bach-Tausig, Chopin, Liszt and Ravel.

The faculty concert series was brought to a close by two recitals August 17 and 18, when Guy Maier appeared in Lydia Mendelssohn Theater. At the first appearance he gave an interesting program entitled A Musical Journey in Bavaria and Austria. He was assisted by Romine Hamilton, violinist. At the second program, in which works by Debussy and Schubert were given, Mr. Maier was assisted by four of his students, Evelyn Swartout, Harold Gelman, Roland Dittl and Stanley Fletcher.

In the students recital series, programs were given: July 26, when Karl Kuersteiner appeared in a graduation recital, winning a masters degree; piano accompaniments were played for him by Evelyn Swarthout. August 2, Kenneth Osborne, organist, and Stanley Fletcher, pianist, united forces in a program. August 9, David E. Mattern presented the summer school orchestra of eighty players. Assisting

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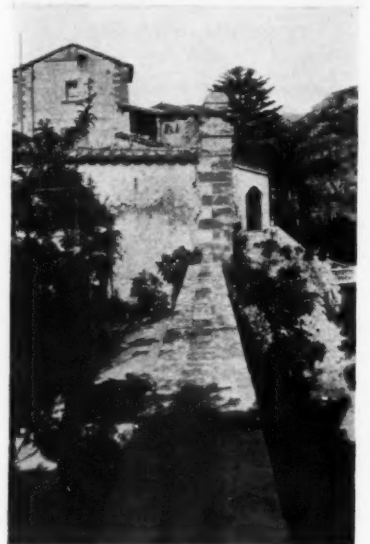
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Mr. Mattern and the orchestra were Mary Zollinger Gibson, soprano; George Poinar, violinist and Ethel Stanton, pianist. The final summer school students recital was given August 13 by Gwendolyn Zoller, mezzo-contralto, and Mildred Stanger, pianist, with Laura Whelan, accompanist.

**Chopin Revisits Majorca**

(Continued from page 7)

flanks its western wall; tourists pack the tiny cell where Chopin dreamed at the keyboard. Beyond the cell, the little garden flourishes under more sentimental care. Within, an old chest or two, some monks' chairs, sketches by Maurice Sand, two dolls



A corner of the Cartuja from George Sand's Garden.

in Majorcan costume commissioned by Georges Sand, and a tiny pen sketch of the composer that she drew—are all that remain of the original furnishings, representing as faithfully as possible the home that was theirs for two bitter months. Yet, as M. Thomas has said, the spirit of the musician still lingers, and the relics eloquently testify, "Per aci passa Chopin."

**National Symphony for Chambersburg, Pa.**

The National Symphony Orchestra of Washington, D. C., has been engaged for several out-of-town concerts, the first one of which will take place, December 15, in Chambersburg, Pa. Hans Kinder is the conductor of the National Symphony Orchestra.

**Schoen-Réne Artist at Lausanne**

Inga Hill, artist-pupil of Mme. Schoen-Réne, represented America at the recent Anglo-American Music Education Conference at Lausanne, Switzerland. The beauty of her voice and charming stage presence received high praise from the critics.

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## Meisle and van den Burg the Week's Soloists at Robin Hood Dell

### Alexander Smallens Conducts—Large Audiences Attend

PHILADELPHIA, PA.—The program of the Philadelphia Orchestra at Robin Hood Dell, August 24, was largely made up of Russian music. There was the Shostakovich Symphony No. 10, Rimsky-Korsakoff's Caprice Espagnol, scherzo and march from Love of Three Oranges (Prokofiev) and Liszt's Les Preludes. Alexander Smallens conducted the orchestra throughout the week.

On the following evening, Tuesday, the program opened with Water Music by Handel-Hartiz and this was followed by Haydn's Symphony No. 13 in G major, dance from La Vida Breve by De Falla, and Suite from ballet Chout by (Prokofiev) (first presentation to Philadelphia audience). Then came excerpts from Damnation of Faust by Berlioz.

Willem van den Burg was soloist Wednesday evening. Mr. van den Burg, the regular cello soloist of the Philadelphia Orchestra, played the Saint-Saëns Concerto in A minor for cello and orchestra, and played it with notable phrasing, extreme nicety of shading and rich tone quality. At the close of the number Mr. van den Burg received an ovation and the large audience continued its applause until he responded with an encore which proved to be a presentation of The Swan, with Mr. Nicoletta, a fellow member of the orchestra, playing the harp accompaniment. Two orchestral numbers, Sakuntala overture by Goldmark and Scheherazade (Rimsky-Korsakoff), both given brilliant performances, completed the program.

A capacity audience turned out Friday to hear an interesting program with Kathryn Meisle, contralto, of the Chicago Civic Opera Company, as soloist. The orchestra opened

with an arrangement by Weingartner of Weber's Invitation to the Dance. This was followed by Miss Meisle's first number, Schwer liegt auf dem Herzen from Nadesda by Arthur Goring Thomas. Miss Meisle did some exceptionally fine work in this aria, her tones were rich and full and her interpretation excellent. The first half of the program ended with Beethoven's Symphony No. 8 in F. During the intermission there was rain, which seems to have become the inevitable accompaniment of the soloists this summer, and therefore Miss Meisle's second number was moved up. Her reappearance brought forth much applause. Miss Meisle sang Una Voce Poco Fa from Rossini's Barber of Seville as it was originally written for contralto, handling the many florid passages with ease and finish and at all times a beautiful tone quality. She completely won her audience, and the applause which followed was so continuous and enthusiastic that Mr. Smallens made two attempts before the orchestra could go on with their next number, The Pleasure Dome of Kubla Khan by Griffes. This was followed by Suite Coppelia by Delibes.

Uncertain weather again kept the audience comparatively small for the Saturday evening concert. The Chausson Symphony in B flat major, made up the first half, and was given a most effective reading by Mr. Smallens. The second half opened with Tchaikovsky's Nutcracker Suite followed by Scarlatti's Casella (given for the first time in Philadelphia) in which the solo parts were very well done, and the number as a whole, was well received. E. F. S.

## Artists Everywhere

**Perry Averill**, well known voice teacher of New York and who was the leading baritone of The American Opera Company a score of years ago, is in the metropolis after having spent a very pleasant vacation at the Onteora Club in the Catskill Mountains. Mr. Averill will resume teaching on September 15, and is now making his schedule for lessons. He anticipates a busy season.

**Katherine Bacon**, pianist, has spent most of the summer in or near New York. She gave a concert at Great Barrington, Mass., and, August 9, played several Schubert numbers and the Schubert Quintet on the Morning Musicals Hour over WJZ. Recently she has been visiting friends at Loon Lake.

**Bruno Huhn**, of New York, teacher of singing, recently returned from Europe on the Adriatic, and has resumed his teaching activities.

**Walter Kirchhoff**, formerly of the Metropolitan Opera Company, is singing for a week at Roxy's in the all-German festival program. At the conclusion of the week he will return to his duties as proprietor and editor of the New Jersey Freie Zeitung in Newark.

**Harold Land**, baritone, who is an alumnus of New York University and a life member of the Alumni Association, will sing at

a special celebration in the Hall of Fame at N. Y. U., on Sunday morning, September 13, at eleven o'clock. The program will be broadcast by NBC.

**Ralph Lewando**, Pittsburgh, Pa., correspondent for the MUSICAL COURIER, and Mrs. Lewando spent the summer in the Dalcroze Colony, Lucerne-in-Maine. They returned to Pittsburgh about September 1.

**Vera McIntyre**, who has been in charge of the Vilonat Studios, New York, during the summer, is enthusiastic over her work with a large summer class. For the fall, Miss McIntyre announces that she is moving her own studio, in the Hotel Spencer Arms, New York, into larger quarters in the same building, to provide for the steady increase of pupils.

**Viola Philo** sang over WEAf on Sunday evening, August 30, on Through the Opera Glass hour, with her usual success.

**Ida Haggerty Snell's** twelve-year old pupil, Helen Werblowsky, gave a pleasing recital at Harmony Hall, Brooklyn, N. Y., recently.

**Mr. and Mrs. Clarence Whitehill** gave an informal buffet supper in honor of Florence Easton on August 27.

### Charlotte Lund's Latest Poem

The following poem, I Am Not Lonely, by Charlotte Lund, appeared in the American Scandinavian Review:

Thou thinkest I am lonely,  
Thou Tony of the sunny clime.  
Couldst thou but see me now  
In my little hut perched high above the fjord—  
For friends, the sea gulls, my books, my dogs;  
My music, the intimate rhythm of the waterfall,  
The distant rumble of the sea;  
My gallery, sunsets, snow-capped mountains, multi-colored rocks;  
My inspiration—God himself,  
To whom I bow in deep humility  
That now, now in the full maturity of my days,  
Am I thus privileged to find myself.  
No, Tony, I am not lonely.

### OBITUARY

#### L. BERDICHEVSKY

Leo Berdichevsky, well known pianist, died on board the S.S. Kungsholm which arrived in New York on August 26. He was returning from a visit to relatives in Russia. Mr. Berdichevsky had been accompanist for many famous artists, including Chaliapin.

#### HEINRICH GRUENFELD

Heinrich Gruenfeld, noted cellist, died in Berlin on August 26 at the age of seventy-six. He was born in Prague and became widely known as a concert virtuoso, his tours having brought him as far as America, where he played with success.

#### BARONESS VON CRAILSHEIM

Baroness Kraft von Crailsheim, singer, died in San Antonio, Tex., on August 12. She had been a member of the Chicago Civic Opera Company and had also been known abroad. She was a pupil of Franz Liszt.

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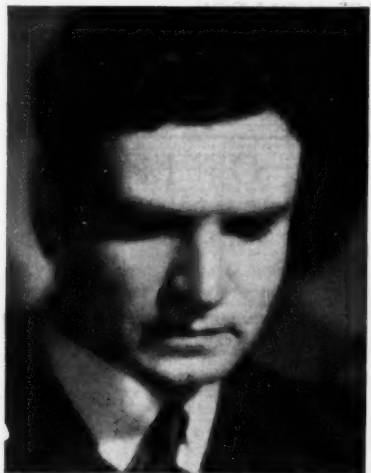


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It is a far cry from a musically precocious baby humming a simple tune to a brilliant pianist, hailed by press and public in the countries of Europe as well as in his native United States. Nevertheless, such has been the destiny of the child who so early gave evidence of his musical gifts.

Mr. Sukoenig is a young man of much personality. He is quiet and unassuming, entirely free from mannerisms, and endowed with a charm and conversational facility that must often serve to smooth the rocky path of an artist's career. He is a firm believer in the future of American music, and is a much-traveled representative of American talent, having toured extensively abroad.

"During the past year, I appeared in five countries," Mr. Sukoenig said, in response to the interviewer's question. "They were Germany, Austria, Hungary, England and the United States."

"And did you play the same program in each country?" we inquired.

"No," was the reply. "I adapted my programs to the varied tastes of the audiences, and usually played some music of the country in which I was appearing—in Hungary some compositions by Bartok, in England, some numbers by Goossens and Delius, in Germany, Hindemith, and so on. This seemed to me a courtesy due from a visitor, and I think the audiences appreciated its observance."

"They appreciated something, certainly," laughed the interviewer, having in mind the verdict of the Vienna press, "We rejoice in our musical acquaintanceship with Sidney Sukoenig," and the terse comment, "Artist of top rank," from the Signale für die Musikalische Welt, Berlin. "That bugbear, the prejudice against American artists, doesn't seem to exist for you."

Mr. Sukoenig was then asked whether he preferred classic, romantic or modern music.

"I prefer them all," declared the artist, smiling. "And all types are equally represented on my programs. I do not specialize in any particular sort of music—in fact, variety is my watchword. At my debut in Berlin, there were as many as thirteen different composers on my program. Specialization ought never be attempted before the age of thirty-five. It must take at least that long to discover exactly for what kind of music one is best suited. I like to play all sorts of music."

"My taste is rather cosmopolitan. However, I do think that, in order to give music what is known as an authentic performance, one must either have lived in the country from which the music has sprung—or at least have immersed himself in the cultural traditions of that country—in order to give his playing 'authenticity.' I do not mean to say that if a musician follows his own ideas in his playing, that his interpretations may not have a great deal of musical value. But they will not be entirely in the traditional style. And authentic style is indeed desirable."

"For example: I have never been to Spain. A few years ago, while studying with Eugen d'Albert, he wanted to hear me do that greatest of all Spanish piano compositions, The Triana of Albeniz. Never having even been near the Spanish border, my first attempt was a bit lacking in dash and sparkle. However, before the week was up, I had read a Spanish novel in the original, and made friends with a young lawyer from Barcelona and learned to do the Tango."

"I speak of what I know, because I have studied, coached and concertized on both sides of the Atlantic, and have had, with all modesty, a pretty comprehensive musical education."

"And speaking of education," he continued with a rather rueful laugh, "I have had my share of education, other than music. My mother had set her heart on my going to college, and to please her, I went through the College of the City of New York. I did not give up my music—I was studying at the Institute of Musical Art at the same time, and the two together were pretty hard work, I can tell you. However, I am not sorry now for the time I spent in studying subjects other than music. I was impatient at the time, thinking that I was only delaying and holding back my real career, but I do believe I have overcome any resulting handicap."

"I understand that you have shown a good deal of promise as a composer," we ventured. Sidney Sukoenig nodded. "Well, I have

done some composing and found it fascinating. There are not enough hours in the day, though, for a pianist to perfect himself as a virtuoso and at the same time devote himself

sometimes forget that Carl Philip Emanuel is really the father of the modern Sonata. This Sixth Prussian Sonata is a work of great beauty, and I feel that it should be heard more. You remember that it is written for clavichord, and is not entirely suitable for concert performance on our modern piano. I have, therefore, fitted it for our present-day instrument, endeavoring to bring out its innate possibilities, but have tried to avoid any distortion of the composer's musical ideas or idiom."

"And when are we to hear this arrangement?"



SIDNEY SUKOENIG

seriously to composing. That will have to wait until later.

"I do, however, find some leisure for arranging," he continued. "At present I have just finished work on an arrangement of Carl Philip Emanuel Bach's Sixth Prussian Sonata. Because he is overshadowed by the greatness of his parent, J. S. Bach, people

"It is programmed for my New York recital in Carnegie Hall, November 16," he answered. "And, by the way, that recital will also include the premieres of several modern compositions."

"Do you like to sponsor new music?" was the next question.

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that applies to the sponsoring of good music that is not new, but has been neglected for some reason. Those pieces which are the most played are often really the pieces which are most worth while, but every now and then certain compositions miss out in the beginning, and if no one takes them up later, they fall into disuse. I think it is a pity for the world to overlook any beauty, and it seems to me that people need only to have their attention called to these neglected lovelinesses. The Sixth Prussian Sonata by C. P. E. Bach is a case in point.

"From your description, the 'case in point' must be very charming," we remarked. "And will you play it on more programs than the Carnegie Hall one?"

"Yes, in Boston, in Jordan Hall, November 12. And elsewhere, too. You see, I am serious, in my crusade to revive forgotten beauty."

And it seemed strange that a person so very vital and alive should revere "forgotten beauty." However, we could plainly see that the vigor and sweep of his own youth would make vividly apparent all the loveliness of anything he plays. And we hope that he will not put off too long the day when he will again express himself in composition as well as in interpretation. M. L. S.

### La Forge-Berumen Notes

The eleventh concert of the La Forge-Berumen Summer School Series was presented in the New York studios, August 20. An audience attended which filled every available inch of space and applauded enthusiastically. Elizabeth Andres, contralto, opened the program with Lieder by Richard Trunk. Miss Andres has a voice of richness and power. She was fortunate in having the valuable assistance of Kenneth Yost at the piano. Amy Paget, a gifted pianist, played a group of Schumann. Emma Otero, Cuban soprano, proved more than a match for the vocal difficulties of the aria from Linda di Chamounix. Miss Otero's voice is of fine quality and she employs it with ease and artistry. Harrington van Hoesen, baritone, followed Miss Otero and sang several compositions of Frank La Forge. Mr. van Hoesen possesses a voice of beauty, and the ability to present a song in a manner that creates profound interest. Frank La Forge was at the piano for Miss Otero and Mr. van Hoesen. Then Miss Andres offered Waltraute's Narrative, from the Götterdämmerung. A duet from Don Giovanni, sung by Miss Otero and Mr. van Hoesen, followed. Rio Smith, pianist, played miscellaneous compositions. Miss Smith played with charm and gave a well-wrought performance. The program was concluded with an excellent presentation of the sextet from

### CLEVELAND FAVORITES



PASQUALE AMATO (RIGHT), distinguished baritone, with Paul Althouse, tenor (left) and Cesare Sodero, conductor. The picture was taken in Cleveland during the recent summer opera season there when Mr. Amato sang the role of Amonasro in Aida. Mr. Althouse was Radames and Mr. Sodero conducted the performance.

Lucia di Lammermoor, by Emma Otero, Maria Halama, Harold Haugh, Ellsworth Bell, Harrington van Hoesen and Alexander Mirsky.

### Mr. and Mrs. Hammer Return From Europe

World Premiere of Malipiero Opera and Revival of Elektra Among High Lights of Philadelphia Grand Opera Schedule for Coming Season

Mr. and Mrs. William C. Hammer, general manager and director respectively of the Philadelphia Grand Opera Company, returned to Philadelphia, August 26, from a three months' tour of Europe. Their plans for the coming season include the world premiere of Malipiero's modernistic opera, Merlin, the revival of Richard Strauss' Elektra, and the first performance in America of Janacek's The House of Death. Mr. and Mrs. Hammer announced that the Philadelphia Grand Opera Company is scheduled to give a performance of Wozzeck in the Metropolitan Opera House, New York, November 24, under the auspices of the Metropolitan Opera Company.

Among the singers to be heard by Philadelphia Grand Opera audiences during the 1931-32 season are Gotthelf Pistor, Rene Maizon and a new tenor, Nino Martino. Mr. and Mrs. Hammer both hinted at a "surprise" opera, title, date of presentation and other details to be announced later.

As previously noted in the MUSICAL COURIER, during their European tour the Hammers held more than seventy auditions in their search for new singers, visited numerous opera houses and consulted with men and women prominent in opera and music. They were also received in audience by the Pope and by Mussolini. They visited Alban Berg, composer of Wozzeck, and bring the news that Philadelphia may hear the world premiere of Berg's new opera, Lulu, two seasons hence.

### Auditions for M. T. S. A. C. Scholarships

Auditions for scholarships sponsored by the Music Teachers' and Students' Advisory Council will be held on three mornings each week during September and October, in Steinway Hall, New York City, and not Grand Central Palace as first announced. The age limits for these scholarships in piano, violin and voice are ten and twenty-six years.

### Alice Garrigue Mott Returns

Alice Garrigue Mott, prominent teacher of voice, returns from a summer in England to reopen her New York studios, September 15. Mme. Mott and her husband, Professor Mott, have been enjoying the beauties of Great Britain. They concluded their tour with a visit to the English lakes.

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## Hollywood Bowl Season Ends

Beethoven's Ninth the Feature of Memorable Program  
Presented by Large Municipal Chorus From San Francisco, Orchestra and Soloists, with Hertz Conducting  
—Monteux and Rodzinski Given Ovations at Earlier Concerts — Season a Notable One

HOLLYWOOD, CAL.—The farewell concert conducted by Pierre Monteux was the scene of a tribute paid to a sincere artist and conductor by both the audience and the orchestra who joined in making Monteux feel that his conducting, had won for him an admiration that was both deep and lasting. The Septet for Trumpet, Piano and Strings by Saint-Saens, was the highlight of the evening, and Vladimir Drucker trumpeter, was so cordially received that he gave as encore the Pavane of Ravel. The program consisted of the Overture to Ruy Blas, Mendelssohn, the Surprise Symphony in G major, Haydn, and the Scheherazade, Rimsky-Korsakoff. This latter number was vividly colored by Monteux and Sylvan Noak, concertmaster, was given recognition for his excellent solo work.

TUESDAY, AUGUST 18

Rodzinski's return called forth a warm expression for this sterling conductor, whose worth is so much appreciated, in this locale. Because of his great familiarity with the Symphony in D minor of Cesar Franck he conducted it with full appreciation for its beauties. His direction has an assurance that is felt by both audience and players, the resulting in a clear distinctive conception. The Overture to the Barber of Seville Rossini was used as an opening number. After the intermission the Strauss waltz Vienna Woods, with its Viennese nuance, was exquisitely done and prepared us for the Ballet which followed conducted by Henry Swedrowsky.

The music used was the Gavotte Royal of Massenet, Valse Viennese Strauss, and the Ballet Suite from Le Cid, also Massenet.

The Belcher Ballet had been beautifully trained, and the effect of the grouping of the dancers on the large semi-circle out of doors stage was delightful. The soloists in the Le Cid ballet were Raoul de Ramirez and Leonce, whose artistry brought them much applause.

THURSDAY, AUGUST 20

Rodzinski bombarded us with a varied program, and the twenty thousand people liked it. He opened fire with the Overture to Oberon and then brought up his heavy artill-

ery in the Symphony No. 4 in E minor of Brahms. The woodwind section here had its opportunity to shine. Brahms to Rodzinski is a solid tangible subject and he brings to the Brahms Symphonies a scholarly musicianship, retaining, however, his flexibility of tempo so that it never becomes stolid. After the intermission an American in Paris by that prince of joshers, Gershwin gave another twist to musical bombardment. The audience reveled in the jazz medium, as a startling contrast to Brahms. As a grand finale to the concert Rodzinski closed with the Bolero of Ravel, and the hectic troops strutted their stuff to the delight of the masses. The reaction of listeners to this revolutionary number is most interesting, arousing enthusiasm in some and harsh criticism in others.

FRIDAY, AUGUST 21

With Josef Lhevinne and Dr. Artur Rodzinski, collaborating on a symphony program consisting of Wagner, Rubinstein, and Scriabin, this concert was one of the most interesting of the summer. The consummate artistic performance Joseph Lhevinne gave the Concerto for Piano in D minor of Rubinstein was an outstanding feature of the entire season. As a reviewer wrote: "It was piano playing in the grand manner, not often heard these days of superficial performers."

Lhevinne was given one of the longest demonstrations of applause ever won by a pianist. Rodzinski followed this with the Scriabin Divine Poem, a masterful performance that stands out as an individual triumph and stamping him as fully understanding the spiritual substance in the works of Scriabin. The program opened with the Prelude to Lohengrin and closed with The Ride of the Valkyries, both done with a finesse.

SATURDAY, AUGUST 22

Dr. Rodzinski, ending his second week as conductor at the Bowl, used the Symphony No. 4 in E flat major of Glazounoff as the "piece de resistance." The choice was a happy one as Rodzinski "gets under the skin" of Glazounoff as few conductors succeed in doing. The solo work of Alfred Brain in the Concerto for Waldhorn, in E flat major, by Strauss, was a thing of beauty, and the popular vote was for an encore but he did not respond. This was the first Coast presentation of this work, and we hope to hear it often. L'Arlésienne Suite of Bizet, was gratifyingly received as it is ideal "out-of-doors" music. Tchaikovsky's March Slave gave the timpani section a chance to shine.

TUESDAY, AUGUST 25

Alfred Hertz, using Gluck, Beethoven and Respighi, made his first bow this season, and the rousing applause showed beyond a doubt the niche that this veteran conductor has carved for himself at these concerts. The Beethoven Symphony No. 3 was a splendid choice to show the profound depth of the conductor's insight into the classics, and The Pines of Rome displayed his ability to build massive tone pictures. Queena Mario, looking adorable, walked right into the hearts of all, giving generously of her beautiful artistry. She opened with Traviata, and then gave the air from Mignon with such beauty that the Bowl rocked with applause. A group of songs by Kreisler, Beach and Massenet was her offering in the second half.

THURSDAY, AUGUST 27

The arrangement of this program was a work of art in its contrasting moods, lights and shades. The Bach-Wood arrangement of the Suite for Full Orchestra, Haydn's Symphony in G major, followed by the Pictures at an Exhibition (Piano Pieces arranged for Orchestra by Maurice Ravel), Moussorgsky, formed the first half of the program, and Debussy and Wagner were represented in the second half by the Afternoon of a Faun and the Overture from Tannhäuser. The entire program was superbly played.

FRIDAY, AUGUST 28

A tradition of the Hollywood Bowl was badly broken in that the first rain of these concerts started shortly after the second appearance of Richard Bonelli, and continued to the end of the tone poem, Death and Transfiguration, of Strauss, which closed a long program. The Symphony in C major of Schubert was a thing of loveliness as presented by Mr. Hertz, it being preceded by the overture, In Springtime, of Goldmark. Bonelli gave as his opening number a Handel air from Israel in Egypt. Though splendidly sung, with the long sustained notes held with firmness and sureness, the air has not popular appeal, but with the Prologue from Pagliacci Bonelli

reached great heights. Bonelli's suave singing and undoubted sureness in his upper voice always give one a satisfied feeling. Though the orchestra was over loud in parts of the Prologue, Bonelli is never tempted to sing louder than the orchestra can play. The Largo al Factotum was so well done that a near riot of applause reverberated through the hills. He came back with a manly reading of The Two Grenadiers.

SATURDAY, AUGUST 29

The close of the 1931 season floated out in a burst of glory, and fine indeed was the presentation of Beethoven's immortal Ninth Symphony, with the Municipal Chorus from San Francisco, with Lorna Lachmund (soprano), Elsie I. Armbrust (contralto), Allen Wilson (tenor), and Alexander Kisselberg (baritone).

The chorus of three hundred sang from memory and did an especially fine bit of work with perfect attacks and true intonation. Alfred Hertz received an overwhelming ovation, while the work of soprano and baritone soloists was outstanding.

The Unfinished Symphony of Schubert preceded the Beethoven Ninth, and was a fitting partner. It was exquisitely played. A program of this kind brings out the "dyed in the wool" fans, the kind that speak with bated breath of Beethoven and the Ninth in expressions of almost religious fervor.

C. B.

## New York Stadium Concerts Close

(Continued from page 5)

formance, scoring a personal triumph. Job was skilfully handled by Arthur Moor, but J. Ewing Cole had little to do as the young Elihu. The group work proved effective and enhanced the general high standard of the presentation. Williams' music was just fairly interesting, but very suitable for the dancers.

The second half of the program opened with the appearance of Ruth St. Denis as Salome (Strauss) in which all her grace and charm were felt. Ted Shawn followed in Frohinn to Paul Lincke's Waltzes of Spring. He also did four dances based on American folk music which were not only unique but also revealed the master art of Mr. Shawn. Miss St. Denis was favorably received after her Dance Balinese to music by Wells Hively, and that part of the program came appropriately to a close with Idyll (music by Roy Stoughton), by Miss St. Denis and Mr. Shawn. Both artists were recalled numerous times. Prior to that, however, an ensemble of children did some effective grouping in the Schubert Unfinished Symphony, which was intended as a sort of expression of Miss St. Denis' idea of "the forming of a symphonic orchestra of dancers which was to parallel the instrumentation of a symphonic orchestra."

The program closed with The Prophetess, an allegorical dance-drama in which Miss St. Denis took the principal part. Mars, from Gustav Holst's The Planets, and Holy, Holy, Holy (Dyke), in which the audience joined in with singing, were the musical vehicles for this unusual number which was a magnificent spectacle, some remarkable group work being a feature. The program was repeated two other evenings, again before large audiences. In conclusion let it be said that a program of this sort, performed by such artists of intelligence and their artistic offspring, has a tremendous appeal.

Tuesday's dance program had to be changed because of rain, and Hans Lange conducted the prepared substitute program. This included the overture, nocturne and scherzo from Mendelssohn's Midsummer Night's Dream, the Clock Symphony, Beethoven's Egmont Overture, Grainger's Londonderry Air and Molly on the Shore, The Nutcracker Suite, and Sibelius' Finlandia.

Mr. Lange is a very able conductor and especially was this demonstrated in the Haydn symphony. Again on Thursday evening the dance program was postponed and Mr. Lange wielded the baton, offering Mendelssohn's Fingal's Cave Overture, Beethoven's Second Symphony, Smetana's The Moldau, four

German Dances by Mozart, and Wagner's overture to Tannhäuser.

Friday's dance program was again spoiled by rain which began after the presentation of the Prophetess. Because of the succession of changed programs during the week the list of works played on the three final nights was also changed from the original programs announced.

Saturday, Mr. Coates again came to the podium with the interesting presentation of a suite from his music for Shakespeare's Taming of the Shrew. This music was composed for Reinhardt's Berlin production of the comedy. The selections in the suite are an overture, the Scherzo of Mountebanks, Wedding March, Sly Goes to Sleep, and a finale. The tunes are based on old English melodies from the thirteenth to the seventeenth centuries.

The suite in general is characterized by high spirits and vigor quite in keeping with the mood of the comedy. Perhaps the sketch of greatest appeal is the wedding march, a catchy, swinging tune which often blends with the others. The enjoyable music was heartily received and the members of the orchestra joined in praise of Mr. Coates. Tchaikovsky's Pathetic Symphony, Glazounoff's setting of the Volga Boat Song, and Till Eulenspiegel were the other attractions.

On Sunday Mr. Coates presented Tchaikovsky's Romeo and Juliet, Gershwin's An American in Paris, Moussorgsky's Turkish March, the overture to Wagner's Tannhäuser and Rimsky-Korsakoff's Scheherazade.

An ovation greeted the conductor when he stepped to the front of the stage Monday night for the closing concert of the season. The rising salute of the players and audience significantly attested to his prestige and popularity. Every one was in mood for the concert.

The Tchaikovsky Fourth Symphony was followed with keen interest; bravos were heard at the close of it. It was the same through Rimsky-Korsakoff's Mlada, the Polovetsian Dances, and Scriabin's Poeme d'Extase.

At the close, bedlam reigned; mats flew about and the people cried for encores. In vain Mr. Coates tried to get a definite response as to the audience's desires, but failed, due to the loud noise. Finally, in despair, he turned to the orchestra which intoned Auld Lang Syne. Reluctantly the crowd dispersed when it was quite evident that the concert had terminated.

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# PUBLICATIONS

EIGHT COMPOSITIONS by WILLIAM H. WOODIN. (Miller). This is the same Will Woodin who wrote the popular Raggedy Ann songs, and these compositions should have almost the same popularity, although appealing to a different public. They are entitled: Gypsy Love Song, Temple Dance, Pensée Sentimentale, Souvenir de Montmartre, Chinese Magic, Gypsy Waltz, In Seville, and Meditation. The music is full of genuine musical invention, and every one of these pieces should become familiar as piano or orchestra pieces.

THE LAMP, a song by ANNABEL MORRIS BUCHANAN. (Ditson). This is a very fine song, full of power and passion and real emotion. The outpouring of a genuine talent and deep, true feeling. The effect is gained by the simplest possible means—a straightforward vocal statement, unadorned melodic utterance of the words, a few simple chords. Mrs. Buchanan's success as a composer is not to be wondered at.

NEX' TIME, a song by HEINRICH GEBHART. (Ditson). This gifted Boston composer invariably offers something definite in the way of palatable ideas in every new work that issues from his pen. Sometimes his work is serious, sometimes light or humorous, and there is no choice as to merit between the two. This time it is light, a Neapolitan waltz, the poem being in Italian-English dialect. The tune is pretty, with strong rhythm and a good swing, and Mr. Gebhart has remarkably well imitated the Italian vocal idiom and harmonization. Very nice!

DREAM OF LOVE, a song by CHARLES LAGOURGUE. (N.S.C. Publishing Co., Chicago). The author of the words is Dr. Roland Roderick Rains of Chicago. A French translation has been provided by Genevieve Lagourgue. Words and music are attractive and appealing in a popular manner. The tune, although written in 6-8 time, is somewhat in the nature of a waltz, and the accompaniment is interestingly conceived and skilfully executed. The voice part is written by a musician who evidently understands vocal expediency and is in entire sympathy with the demands of the singer. Altogether a very good song.

PIANO SONATA, by ROY HARRIS. (Cos Cob). This is a curious and attractive work by that original Western American who has become known as one of the most advanced of the American modernists. He is so in form, harmonic content and melodic line. The music is so extraordinarily complex in all of these details that it is really astonishing that he ever succeeded in getting the music on paper, still more so that a pianist could succeed in applying it. It is edited by Harry Cumpson, and we believe that it is this work that Mr. Cumpson played at his last New York recital. It consists of three movements connected together: pre-

lude, andante ostinato and scherzo, which leads through a cadenza to a coda. HYMN AND PROCESSIONAL For Symphony Band, by CARL BUSCH. (Fitz-Simons). This is a portion of the Liberty Memorial Day, a work composed for the dedication of the Liberty Memorial Monument in Kansas City, Mo., Armistic Day, 1926. The condensed conductor's score is now issued. It is a broad and majestic piece of writing.

## Two Program Outlines

Two books have recently been published offering outlines for programs of American music. One of these is entitled, "A program outline of American music for the use of music clubs and all who are interested in historical and contemporary series of American music programs." It is by John Tasker Howard, and is based on the author's book, Our American Music, published not long ago by the Thomas Y. Crowell Company of New York. This book of program suggestions contains forty-three pages and offers numerous program suggestions, including modern music, light music, classical music, folk song and so on and so forth. The matter is arranged in the form of eight meetings with a view to providing music clubs with material for an entire season, and there are also suggestions for topics for discussion, questions and answers and so on.

The other book has been compiled by Gena Branscombe, and is published as a bulletin of the General Federation of Music Clubs. A suggested title for it is, "Twenty-six programs of works by American composers." This pamphlet also contains an official list of books on music compiled by the General Federation of Women's Clubs, music division. Many of the programs contained in this list are by American women composers.

## Songs

ROMANTIC SONGS, by THEODORE DUTTON. (J. Fischer). They are: A Vesper Lullaby, To the Owl, Russian Love Song, and The Eyes of Love.

SONGS, by CONSTANCE MILLS HERRESHOFF. (J. Fischer). They are: Fable, Enchantment, Loveliest of Trees, and Elaine.

FOUR SONGS, by GEORGE R. DYER, Jr. (J. Fischer). They are: Swans, Joy, I Strove with None, and The Little Ghosts.

## Octavo Music

SEA FEVER, by MRS. H. H. A. BEACH. (Schmidt).

AMERICA, by LEO ORNSTEIN. (Carl Fischer). Two, three and four-part choral arrangements. Also arranged for solo voice.

THOSE MEM'RY BELLS, by RICHARD KENT. (Carl Fischer). Three and four-part choral arrangements.

CHANSONS ET RONDEAUX, by GILLES BINCHOIS. (Carl Fischer). They are: Farewell Until We Meet Again; Nay, Thou Dost Displease Me; Dear Love Whom I Adore.

MASTERS IN THIS HALL, French carol arranged by ALFRED E. WHITEHEAD. (Carl Fischer).

SEA PRAYER, by DAVID NYALL, Jr. (Summy).

GOD CHOSE MOSES, arranged by LOUIS VICTOR SAAR. (Summy).

MY HEART IS TROUBLED, LORD, arranged by LOUIS VICTOR SAAR. (Summy).

## Miscellaneous

BOTSFORD COLLECTION OF FOLK SONGS, Vol. 2, Northern Europe (Schirmer).

MUSIC IN THE HOME BEFORE LESSONS BEGIN, by GERALDINE L. AITKEN. (Carl Fischer).

## Instrumental Combinations

THE VIOLA PLAYERS' REPERTORY, arranged by HAROLD RYDER HARVEY. (Ditson).

INDIAN NOCTURNE and REVERIE D'AMOUR, both for piano, violin and cello, by HOMER GRUNN. (Carl Fischer).

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CONCERTO for violin or viola with piano or orchestra accompaniment, by C. P. E. Bach, transcribed from the original Concerto for Viols by HENRI CASADESUS. (Schirmer).

## Piano Music

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MOMENT MUSICAL and TOCCATINA, by ALBERT VON DOENHOFF. (Schirmer).

PIANO PATHWAYS, by BLANCHE DINGLEY-MATHEWS. (Presser).

TALLY HO!, by ELIZABETH J. PRICE. (Schirmer).

A FAIRY HORSEMAN, by VIVIEN BARD. (Summy).

THE ALLIGATOR, by MILDRED ADAIR. (Carl Fischer).

SWEET DREAMS, by JOSEPH GAHM. (Carl Fischer).

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EVENING BELLS, by ANTONIO BONACCORSO. (Carl Fischer).

INDIAN NOCTURNE and REVERIE D'AMOUR (piano solo arrangements), by HOMER GRUNN. (Carl Fischer).

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The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, in entering upon its fifty-fifth season, announces the reengagement of its principal teachers: Olga Samaroff, piano master class; Arthur Reginald and Aurelio Giorni, piano; Boris Koutzen, violin; Willem vandenBurg, cello; Marcel Grandjany, harp; Frederick W. Schlieder, musical science and composition; Susanna Dercum and Ruth Montague, voice. It also announces the addition to the faculty of Charlton Lewis Murphy, violin, and a reciprocal arrangement with Ralph Kinder's Organ School. The Philadelphia Conservatory of Music is one of the oldest chartered music schools in Pennsylvania.

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# THE PIANO

## and Other Musical Instruments

William Geppert

### Radio Production

In this great big country it is hard to arrive at the production and disposal of industrial. This applies to all kinds of offerings to the people. It is difficult to collect data regarding the units of the industrials and to the number sold by the dealers. It is just as difficult to get information as to the gross in dollars, wholesale or retail.

The Department of Commerce of the Bureau of the Census has issued some figures regarding radio merchandising that is very interesting, but the figures thus gathered do not give the exact number for the entire country, but formulate figures for certain wholesale and retail dealers for the periods of the fourth quarter of 1930 and the first quarter of 1931. These figures are gathered from 336 wholesale dealers and 6,395 retail dealers.

For the fourth quarter of 1930 the total sales of wholesale dealers was \$27,208,338, and for the retail dealers \$28,691,082; for the first quarter in 1931, from the same dealers, these figures showed for the wholesale dealers \$11,922,053 and for the retail dealers \$16,674,564. This indicates a percentage of decrease for the wholesale dealers of 56.18 per cent., and for the retail dealers of 41.88 per cent.

Here is an unusual illustration of the decrease in dollars. Other figures are given by the Department of Commerce that show the number of dealers in geographic divisions and then by states, with the number of dealers in each of these sections. The Department of Commerce does not give the number of units. The gross dollars represented and the great number of "midgets" that have come in to the market during this period of depression would probably show that the price of radio had decreased materially.

One of the largest musical instrument dealers in this country states that the radio business for the past few months has been very large as to units, but the gross in dollars was very low and sales were being more and more difficult to make.

Another interesting statement in the report of the department is that the number of sets taken in as trade-ins represented by dealers was 36,660.

One can imagine the great number of radios that have been sold even during the first quarter of 1931, and it is to be expected that conditions during the second quarter will show a further decrease. This comparison of the fourth quarter of 1930 and the first quarter of 1931 comes very close together and this decrease of the wholesale dealers of 56.18 per cent. and the retail dealers of 41.88 per cent. is seemingly discouraging, and yet, compared with other sales of other articles of comparative selling value, it is but a reflection of the so-called depression.

One should not be discouraged with figures of this kind, however. We are inclined to believe that the distribution of radios will decrease still further. The trade-in percentage, as represented by these dealers that gave the reports for the last quarter of 1930 and the first quarter of 1931, would indicate that the old radios are being replaced by the more modern instruments.

Just what is done with the trade-in radios is not known, but if the difficulties that are represented in the automobile industry as to trade-ins, et cetera, has any significance, it is reasonable to believe that the trade-in radios are junked. The figures given by these dealers do not indicate a lessening of interest in the radio by the masses, but it does show a decrease as to gross dollars in business through the introduction of the midget styles by the various manufacturers,

and supplying people who can not purchase the radios in what one might term the \$200 class.

In truth, the average person obtains as good returns with the "midget" under the modern system of broadcasting as is given by the high-priced instruments. It is something like the difference in pianos: the high-priced pianos have tone quality, while the cheap-priced pianos do not possess the same high tone quality. There is as much difference in the radio tone quality as there is in pianos. It is just as difficult to tune-in properly with a radio as it is to tune through the striking of the keys of the piano. Some may smile at this, yet it is a fact.

The success of the radio depends upon the broadcasters, who send out the good things along with the bad, so that all can be satisfied just as those who play the piano can get the music they desire.

It must be conceded, however, that there has been a great change in the radio, for the long-distance problem has been solved by the telephone companies supplying the wires from the great national broadcasting stations to the sub-stations throughout the country. The national broadcasters are doing a great work in giving people far distant from the musical centers like New York and Chicago the best in music and especially the orchestral concerts. The telephone company supplies these connections, and therefore the radios are not compelled to put up with the static covering great distances.

The combination of the broadcasting stations with the facilities of the telephone companies has made radio a far more perfect instrument that it was in the early days when one had to depend on atmospheric conditions to get distance. Whatever difficulties exist at the present time will soon be eliminated, and the day is looked forward to hopefully for the elimination of all static troubles.

### Pianos, Radios, Automobiles

When one reads about the radio trade-ins he naturally is reminded of the replacement in automobiles. Among the great blemishes in the approach to many towns and cities are the junkheaps of ancient automobiles. It would seem as though city pride would cause the civic authorities to hide these awful sights.

When one reads, however, that three million automobiles are junked each year, there is presented a more difficult problem for automobile people than faced the piano trade in the disposal of the old square pianos of ancient dates. A large number of these instruments were shipped in by dealers throughout the country and burned in Atlantic City, although this number was small; the relief to the dealers, however, was given in the publicity that swept over the country

regarding that piano bonfire. It enabled dealers to prove that the old square pianos taken in payment of new pianos were practically worthless. Today the square piano is practically extinct.

The replacement in the piano business, however, is very small, for pianos twenty-five years old are looked upon by their owners as being of value, and even though the price of pianos has greatly increased and high-prices still maintained on account of the cost of production, people talk about what the old piano cost. Even that discrepancy between the old pianos when new and the new pianos of today does not obviate the fact that an old piano, even a few years old, is worth very little money.

Just what can be done to educate the people to an understanding of the little value of a second-hand piano is hard to determine, but if one would but look at the prices quoted by dealers in their advertisements there would come some understanding when the question of the value of a trade-in bobs up in a sale.

One wonders why it is that so few pianos are made and so many automobiles manufactured, even at this time; but when the replacement idea is digested one realizes that it is the replacement plan in the automobile business that holds the production up. It is doubtful if three million per year covers the replacement in automobiles, yet this question of the disposal of these three million and the junking of which blemishes the road-sides and waterways—has become serious, for it must be remembered that these three million automobiles junked per year are but a fraction of what represents trade-ins.

It is said that the average life of an automobile is three years. It is hard to assume what the average life of a piano is, and just as problematical to arrive at the selling price of a second-hand piano as it is in a second-hand automobile. If there were three million pianos junked per year the piano business would be as big as the automobile business—but it is not, and there is a vast difference between an automobile and a piano. While the automobile and the piano are necessities, and both of them are luxuries in a sense, yet the automobile has had more to do with reducing the production of pianos than has the radio.

### The Service Problem

Piano dealers who have sold radios and found it a non-profitable business admit that the service problem created an overhead that nullified the profit-making in radio sales.

The radio people are becoming awakened to the fact that much of the difficulty in collecting installment payments is due to the lack of efficiency in service calls. Service shops are now found in many sections, and an advertisement just read by the present writer in one of the daily papers in a city of about 100,000 inhabitants, reads: "Service calls day and night, \$1." The number of the street is given and the day phone; the home telephone number is also given in this advertisement and the name of the service house is "Professional Radio Service, Inc."

Seemingly it is impossible for any dealer who sells radios to answer all the calls of troubles in connection with radios they have sold. It is believed by the writer that ninety-nine per cent. of the complaints as to radio service is due to the fact that owners do not know a thing about the construction of the

radio nor the manner in which it should be handled. A loose tube will throw a radio out of commission, and so many little things can happen that will necessitate a call for service, and the trouble may not be in the home, but outside. Static has much to do with complaints, and this is something that has not as yet been entirely eliminated in radios.

It is well, however, to have the use of a professional service man when a radio does not work, but the obtaining of a good service man is as difficult as to find a good tuner for a piano.

Pianos are similar in construction in the different makes, cheap or high-priced. There are many different makes of radios, constructed along different lines. However, they all embody the same basic principles which every radio service man should know but does not for it is not unusual for a service man to be called who will say, "I know nothing about this make." In fact, if one owns a certain make of radio and calls in a service man from a house carrying another make of radio, it is often that instead of eradicating the trouble in the sick radio he does some of the things that tuners have been accused of doing when asked to tune a make of piano carried by a competitor.

Now, do not let the Tuners Association flare up over this statement, for there are tuners—and tuners. Opportunities for back-sliding on the part of radio service men are far greater than ever presented to the old-time tuners who sold lamp-black to rub on the piano strings to keep them from rusting, or bored a hole in the sound-board and inserted a cork in the hole to deaden vibrations. Other things might be mentioned in this respect, but let the old-timers tell the youngsters "how things were did" when competition was sour and nasty.

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**AUDRAY ROSLYN,**  
who has won pianistic laurels both in Europe and America, finds diversion at the beach, where she allows herself a respite from work on the new concert program which she will present during the forthcoming season.



**DUSOLINA GIANNINI,**  
who begins her fall European tour in Hamburg on September 3, will give ten operatic performances there, one in Geneva and three in Berlin. In addition, she will appear in concert in Vienna, Copenhagen, Stockholm, Hamburg, Berlin, Leipzig, Dresden, Frankfurt and Stuttgart. Her vacation was spent in Bavaria and she was in Milan for some time making duet records with Gigli. Both of the above pictures were taken in Milan, and in the one at the right the singer is shown with her mother.



**CLAIRE ALCEE AND RICHARD BONELLI**

in the garden of Miss Alcee's home at Fayetteville, N. Y. The soprano recently appeared as soloist with the University Orchestra of the College of Fine Arts, Syracuse University. The concert was held in the hall of the John Crouse Memorial College, Syracuse, N. Y., before a large and appreciative audience. Miss Alcee sang arias by Mozart and Gounod, accompanied by the orchestra. The Syracuse Post-Standard declared that the singer revealed a delightful fluency and colorful tone, and was recalled after each number.



**RONALD MURAT**  
in front of his summer home at Haddam, Conn., where he has been spending the warm months composing, teaching and playing. A group of Mr. Murat's pupils are staying nearby in order to continue their studies with him.



**SONIA SHARNOVA,**  
enjoying her stay at Brissino above Stresa on Lago Maggiore. Switzerland is in the extreme distance. Mme. Sharnova will rejoin the Chicago Civic Opera Company early this fall.



**LUCILE LAWRENCE,**  
harpist, who has taken up house painting as a vacation diversion in her new summer home in Camden, Me. Her "spare time" is spent teaching. On August 25 this artist was scheduled for an appearance in the annual summer series arranged in Camden, N. J., by Frank Bibb.



**MILTON BLACKSTONE**  
(left), of the Hart House String Quartet, who proved himself to be an ardent fisherman this summer.



**HORTENSE MONATH,**  
pianist, recently interrupted her vacation at Avon-by-the-Sea to play on the Great Composers Hour, Station WEAF. Miss Monath gave a brilliant performance with the NBC Orchestra of the first movement of the Schumann Concerto. August 21 she played over Station WOR as soloist with the Bamberger Little Symphony, Phillip Jones conducting.



**CHARLES STRATTON,**  
tenor, with his dog, Chice, at Nantucket, Mass.



**BUDAPEST STRING QUARTET,**  
photographed while on their tour of the Dutch East Indies, where forty-three concerts were given, and the principal cities of Java, Sumatra and Celebes were visited. In the spring the quartet toured Spain and played in Palma Mallorca, the chief city of the Balearic Islands. This picture was taken at the Botanical Garden, Singapore.

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